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"VENETIAN WOMAN." BY CHARLES LANDELLE.

DRAWN BY THE ARTIST FROM HIS SALON PICTURE.

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
 —Much Ado About Nothing.



UNKACSY'S "Christ Before Pilate" has been seen by several thousand persons. Pulpit and press have been used to "boom" it as "a great religious picture," but have not responded as heartily as the agent of the artist might have hoped, considering his efforts to gain their co-operation. The more critical portion of the newspaper press, led

by The New York Sun, has firmly and decorously shown that it will not allow the public to be imposed on so far as it may be able to prevent it. "Christ Before Pilate" is a "tour de force," an imposing picture, if you will—full of strong character-painting, spirited brush-work, and clever technic generally; but a religious picture, or a great picture—barring its size—it is not. That the perspective is not faultless, or that there is more careless drawing than one would expect to discover in so pretentious a work, is nothing. No doubt, academically considered, Giotto's "Virgin and Child," in whose honor a whole city turned out "en masse," would look like poor work compared with it. The vital point in the matter is that Munkacsy's picture, after almost taking away your breath, as it does, by its reality, enhanced by clever theatrical lighting, gradually ceases to impress you and wholly fails to move you. You may go away and, perhaps, never think of it again.

THREE years ago I heard Bach's grandly pathetic music of the "Passion," as it was given in New York by Damrosch, at the Academy of Music. I do not think I can ever forget it, so strong was the impression it made on me. It was the same pathetic story as of old, conveyed without words or appeal to the eye; but in the language of a master, of one inspired. No one who has heard it, as it was given that night, could fail to take it home with him. But what can you take away with you of this picture by Munkacsy, who tells the same story with all the aids that the graphic arts can supplement with theatrical effect. The central figure, in a white robe, stands before his powerful accusers. The wolves are asking judgment against the lamb. The accused is calm and dignified and awakens your sympathy; but it is by the contrast of his quiet demeanor as opposed to the brutal and inflamed mob howling for his blood. His calmness, however, is the scornful silence of a religious enthusiast, not the pitying sadness of a rejected Saviour. You feel sorry for the poor man, as you might be for a persecuted member of a Salvation Army; but you will not go home and think about Him, and dream about Him and sorrow for Him, as you might for the Christ of Correggio or the Christ in Bach's music.

THE talk that Munkacsy's "Christ Before Pilate" is wanted for exhibition in Europe, and is brought to this country at a great sacrifice because of the painter's love of America, is the thinnest kind of humbug. The picture is not owned by the artist, but by the dealer, Sedelmeyer, who, having got about all that is to be made out of it by showing it in Europe, and knowing that we like "big things," has brought it to the United States with the confident expectation of selling it. Mr. Sedelmeyer has paid the duty on the picture, and when the exhibition tour is over will, doubtless, be prepared to "talk business."

SINCE New York was introduced to the etched work of Seymour-Haden, during the latter's visit to this country about three years ago, several special exhibitions of the kind have been held in this city. Mr. Keppell got together last year a remarkable collection of the etched work of the dead Meryon; and numerous prints of Whistler's, with all the sensational yellow draperies and surroundings, were shown at Wunderlich's rooms, which were to have been graced by the presence of the eccentric artist himself, but, to use his own phrase, it was necessary to "disappoint a continent." At the present time there are two interesting special exhibitions, one at

Wunderlich's of the works of Stephen Parrish, of Philadelphia, and that at Knoedler's of those of Mr. Rajon, the famous French etcher. Mr. Parrish's exhibition is particularly interesting as being not only of original, vigorous work by an American, but work almost wholly of American subjects. His genre is landscape. When he attempts figures, even as accessories, he makes a bad hand at it—witness the childish drawing of the woman in the boat in his "Morning of the Carnival." Mr. Rajon etches nothing but the figure, and what wonderful versatility he shows at it! He is generally known only as a reproductive etcher, but such original work as he has at Knoedler's indicates that he might easily make a reputation as a "peintre-graveur" if he chose to do so. His original plates of "Holly Stephens" and "Ninette" are good, but the clever handling of the admirable crayon portraits of Whistler and "Mlle. D—," and the exquisite "Mlle. Tescher," with its "evening light effect," suggest great artistic possibilities with the needle. It is well to have seen this original work of Mr. Rajon; for such highly finished plates as "Darwin" and "Cardinal Newman," brilliant as they are, show little spontaneity. Compare the first state of the Darwin with the second state and see how largely the burnisher is called into play; and the same mechanical influence is conspicuous even in the "Mrs. Rose," a most delicately etched plate, which could hardly have needed the burnisher if the needle had been used with more spirit in the first state.

THE Fairmount Park Art Association is, I hear, expending some money very wisely in Paris. The association has treated with M. Auguste Cain for the bronze of the group representing a "Lioness Bringing a Boar to Her Cubs," which figured in plaster at the Salon of 1886, and also with M. Barrias for a bronze replica of his magnificent marble group, "The First Funeral," now in the Hotel de Ville, at Paris. These two bronzes are to be placed in Fairmount Park.

THE dedication of the statue of "Liberty" passed off uneventfully, and I think there must be a general feeling of relief that the newspapers will stop talking about the subject for a while. It seemed at one time as if no official representative of the French Government would be present, so many persons nominated for the honor, in turn declined to cross the Atlantic. But the matter was arranged satisfactorily at last; although there was some grumbling because no French man-of-war was present at the ceremony. Mr. Chauncey M. Depew was the orator of the day. There was the inevitable interchange of sentiments, more or less sincere, expressing the great love which the American and the French nations have for each other, and the Bartholdi statue was triumphantly pointed to as incontrovertible evidence of the existence of that feeling. In point of fact, there was never a less spontaneous gift than that of the funds which by various devices, were squeezed out of the French contributors to defray the cost of the statue, unless, indeed, it was that of the American people, whose niggardly response to the call for funds to build the pedestal would in all probability have resulted in failure but for the energetic action of the editor of The New York World.

HOWEVER, the statue at last stands firmly on its pedestal, and a very good pedestal it is—a lasting monument to the artistic talent of Mr. Richard M. Hunt, its designer. The structure holds well together, tapering up agreeably, its architectural character allowing a fair appreciation of the noble proportions of the statue. The site is excellent, and the encircling wall of the old fort, with the green sward outside, sloping to the water's edge, makes an admirable finish, while the plateau inside, when finished, will help to give one, at a distance, a fair impression of the relative height of the spectators and the Colossus towering above them. The best view of the statue is a little to the left of the front of it. The pose suggests that of Jules Lefebvre's nude picture of "Truth," particularly in the throwing back of the left leg, which seems to me to be a mistake. The left leg one would think would naturally be thrown forward, to support the weight of the body. That position, too, would give at the knee an additional and agreeable break in the noble, but somewhat too severe, lines of the isosceles triangle which may be said to inclose the composition.

AMERICAN pride is destined to receive a terrible shock when the news goes forth through the length

and breadth of this great land that the Bartholdi Statue of Liberty, after all, is not the biggest thing of the kind in creation. Some "snooping" Britisher has written to The London Daily News about a statue of Buddha cut out of the solid rock, at a locality known as Bamian, on the principal road between Cabul and Balkh, which he declares is seventy feet higher than our Colossus on Bedlow's Island. Captain Talbot, a British officer, has actually measured it by the aid of a theodolite; so, unfortunately, there is no mistake about it. But that is not all; at this same Bamian, we are told, there is actually another figure of Buddha, one hundred and twenty feet high, and that is about twenty feet higher than our beloved statue. It is a good thing these humiliating facts did not come out before the money was subscribed for our "Liberty's" pedestal. I venture to say that the editor of The New York World would never have collected that \$100,000, had they been known at the time of his appeal for funds. It is, indeed, a day of triumph for England. She has wasted millions of treasure and thousands of lives in her expeditions to Afghanistan. But now all the world will know that she will feel these sacrifices have not been in vain; for, by her impertinent discoveries she has worked our national humiliation.

THERE are some charmingly executed Christmas and New Year cards among the box of samples I have received from L. Prang & Co.; but none show particular originality in design, except, perhaps, the one called "The Wings of Love," representing, in a medallion framed with angel's wings, a little child looking over the shoulder of its sweet young mother, whose back, though turned toward us, suggests a figure full of supple grace.

THE DEMOCRACY OF ART, the interesting collection of essays which have lately appeared, by Colonel J. Edwards Clarke, head of the Bureau of Education, seems to be one of the few publications issued by the government press destined for general circulation. Some of the papers have already been translated into his own tongue by a member of the Japanese Legation, for the use of his Government; others have been quoted by a British parliamentary commission, and English and Scotch newspapers of high standing have devoted much space to reviewing the book. A new edition will soon be issued. Colonel Clarke is an earnest advocate of more general art education in this country, and the success of his book means more success to the cause.

MR. HAYASHI, an art expert of reputation both here and in his own country, is showing at Herter Brothers' warerooms an exceedingly interesting little collection of Kakemonos—paintings by Japanese "old masters." Outside of Japan itself there is little if any knowledge of the old pictorial art of that country, and we all ought to be grateful to Mr. Hayashi for giving us our first glimpse of it. The most ancient, and in other respects the most remarkable, picture in the collection is an authentic example by Kanaoka, who flourished in the ninth century, representing Dzijo, the god of Beneficence. Mellowed by time, the painting has the tone of an old tapestry. In the naïveté of its conception it recalls some early Byzantine pictures, but in its beauty of execution it surpasses anything of the kind. It is painted on silk in water-colors, which, for their body, might be gouache. The work of the celebrated Buddhist priest, Meicho, is shown in two portraits, as notable for their strength of expression as for the richness of their color. But full appreciation of such unconventional painting can only come by study; the style and the sentiment are too unfamiliar to win our sympathies at once. The spirited work of Mokkei, who flourished in the thirteenth century, is different. It is as charming in sentiment, as clever in its simple execution, as it is possible to conceive. The two pictures of "Geese Among the Reeds," done with ink on paper, with a few dashes of the brush, are masterpieces of impression, as infinitely superior to the attempts of the French "Impressionists" as the heavens are higher than the earth.

THE Dutch and Flemish paintings, by old masters, brought to this country by Mr. Sedelmeyer, have been placed on exhibition at the Metropolitan Museum of Art. Taken as a whole, it cannot be said that they are superior to similar pictures already owned by the museum. Some figure in the catalogue as coming from noted European collections, but they are frequently

weeded-out examples of the masters to whom they are credited. Without paying special regard to the names of the painters to whom they are attributed, they are, for the most part, interesting, and well worthy of study. Mr. Henry G. Marquand lends a "Forest Scene," by Ruysdael, an admirable example of Hoogstraeten, a pupil of Rembrandt ("Portrait of the Artist and his Wife;" a Gaspar Netchar, "La Partie de Piquet") quite in the style of Terburg, his master, and an excellent example of the younger Van Eyck ("The Virgin and the Infant Christ").

AN unlooked-for present to the Metropolitan Museum comes from Mr. Morris K. Jesup. The enterprising Mr. Sedelmeyer took him to the studio of his son-in-law, V. Brozik, a Bohemian painter, whose works, in the manner of Munkacsy, are well known in this country, and showed him the enormous canvas "Christopher Columbus at the Court of Ferdinand and Isabella." It was brought to New York with the hope that the Metropolitan Museum of Art would buy it. The trustees told Mr. Sedelmeyer, naturally enough, that they had no money to spend on such a purchase; so Mr. Jesup buys it and presents it to the museum. It is a showy picture, and makes a good decoration. It is nearly as large as Munkacsy's "Christ Before Pilate."

THROUGH the efforts of Mr. Henry G. Marquand, who has revived the somewhat dangerous fashion in this country of collecting "old masters," a very important concession has been made by the Treasury Department as to the construction of the term "antiquities" as applied to the date of production of foreign works of art. All pictures painted before the year 1700 are henceforth to be regarded as antiquities. Such is the decision of Assistant-Secretary Fairchild. Could anything be more disingenuous? Everybody knows that the amendment to the tariff laws allowing "antiquities" to come in free of duty, was due wholly to the energy of Mr. G. L. Feuardent and Mr. Henry De Morgan, dealers in actual antiquities, who justly urged that such objects as ancient coins, Etruscan vases and old Gallic arms, which they dealt in, could not be regarded seriously as in competition with any works of art of modern production, and that view prevailed in the National Legislature. Now for the Treasury to pretend that it was the intent of Congress to include under the head of "antiquities" pictures painted up to the close of the seventeenth century is to the last degree disingenuous. It is simply preposterous, and it is proper to say so frankly. However much one may rejoice, as a friend of art, in the fact itself, that Mr. Marquand has been allowed to bring in his "old masters" free of duty, it is impossible to approve of the legal juggling by which this permission has been obtained. When a Government official, high in authority, is thus led by his own notion of fairness to disregard the manifest intent of the law, it is very evident that the law is a disgrace to our statute-books, and the sooner it is repealed the better.

PRESIDENT CLEVELAND, in his annual message, devotes a sentence to the odious tariff on foreign works of art. He does seem to understand exactly what there is wrong about the duty; but, as evidently he is inclined to be friendly to the cause of Art, one must not be too severe with him for his failure to grasp the merits of the question more intelligently.

THERE is a faint ray of hope for the future in the announcement that sculptors of acknowledged ability have been commissioned to execute at least two of the busts of Vice-Presidents of the United States to be placed in the niches of the north wall of the Senate Chamber. Augustus St. Gaudens is to be entrusted with that of the late Chester A. Arthur, and J. Q. A. Ward, with that of Vice-President Wheeler. Each sculptor is to receive \$800 for his services.

It is, perhaps, "en revanche," that we are to have in New York a little more bad sculpture in the Central Park. The bust of Washington Irving, by a very inferior German artist, presented by Dr. Richard B. Weiner, is to have a place there after all. In the opinion of President Huntington, of the National Academy of Design, who is far from being a captious critic, it should not be accepted by the Park Commissioners; but President John Taylor Johnston, of our Metropolitan Museum

of Art, throws his influence on the opposite side. While failing to approve of it "as a work of art," he thinks it "worthy of a position in the Park." Perhaps he is right. Anything is good enough for the company of the Burns statue and most of its compeers.

MR. THEODORE CHILD says that M. Durand-Ruel made \$40,000 by his "impressionist venture" in New York last season. It would be interesting to know how much the United States Treasury received from that enterprising gentleman and the American Art Association.

THE doings of the enterprising Messrs. Kirby & Sutton continue to attract attention at the business end of the New York art world. Just now, there is a good deal of speculation as to the meaning of their action in dissolving the American Art Association and re-organizing it as the American Association for the Promotion of Art. Their own explanation of the matter is interesting. Under their first charter—when apparently they really meant to confine themselves to dealings in paintings by American artists—they got authority to collect commissions from the latter on the sale of their pictures. When they became importers of pictures the collecting of commissions on sales meant something more serious; for it threatened to bring them in conflict with the United States authorities. It is to remove such a misunderstanding of their intentions, they inform me, that they have reorganized, and, it being easier, they say, to get a new charter than amend an old one, they prefer to take the new philanthropic name, which they say honestly states their intentions. They declare that they will not attempt to sell any foreign pictures which will be exhibited under the auspices of the Association. Bonds will be given to the Treasury for the due return at the end of six months of all paintings which they may import, as the law provides, and the pictures will be strictly and solely for exhibition.

MESSRS. SUTTON & KIRBY say that they are not mere picture-dealers; that they import pictures only for exhibition and they want the public to see them as much as possible; while dealers like Schaus, Knoedler and Avery do not show their best things to the public, for fear of making them "common" and hurting their sale. Schaus, for instance, does not put his "Rembrandt" on exhibition until he has shown it privately to every person in the least likely to buy it. It is undoubtedly true that some of the best pictures brought to this country go directly into private collections without being shown to any one but the buyers. But the dealers are under no obligations to exhibit; they buy and sell pictures as a business and make no pretensions to "educating the public."

It seems, however, that Messrs. Sutton & Kirby are not above resorting to the same "private-view" dodge that they condemn in mere dealers. Recently they sent out the following invitation to certain gentlemen known as picture-buyers:

DEAR SIR: You are respectfully invited to visit our galleries and inspect an important collection of modern paintings, selected during the past summer by M. Durand-Ruel, of Paris, and sent to this country for exhibition and private sale. The collection is of a general character, not limited to works of the "Impressionist," although many of the latter artists are represented by able examples.

The collection will be on exhibition two weeks, but will not be open to the public, the paintings being shown only to those holding notes of invitation.

Very truly,
AMERICAN ART ASSOCIATION,
for M. Durand-Ruel.

Nov. 19, 1886.

It appears that Mr. William Schaus, the New York picture-dealer, has at last succeeded in obtaining the decoration of the Legion of Honor. As he is a foreigner, the announcement of his glory did not appear in the Journal Officiel; otherwise some chauvinist journals might have protested against the conferment of the red ribbon on a gentleman who is by birth a Prussian, whose daughters are married to Prussians, and one of whose son-in-laws took part in the siege of Paris in the Prussian ranks in 1871.

FOR picture or other art exhibitions of moderate extent, one of the best galleries in New York will probably be that projected by Mr. Yandell, as an extension

to his store at the corner of Fifth Avenue and Nineteenth Street. There will be entrances on both thoroughfares. The gallery, which is to be built from plans by McKim, Mead & White, will be nearly one hundred feet deep. It will be on the ground floor and lighted from the top. Mr. L. A. Lanthier, the art dealer, thinks of building an art gallery extension on the ground floor of the spacious premises in East Sixteenth Street, which he has lately taken.

THE ACADEMY and The World, London publications of reputation, have, in turn, announced the intention of Mr. Henry Blackburn to hold in New York this winter, "in connection with the American Art Association" an exhibition of water-color drawings by English artists, and the item has been duly quoted by The Art Amateur and other American journals. The American Art Association (Messrs. Kirby & Sutton) assure me that they have had no such understanding with Mr. Blackburn, but, on the contrary, have steadily declined to make any arrangements with him. Evidently, one must receive this gentleman's statements with much reserve.

MONTEZUMA.

AMERICAN ART ASSOCIATION EXHIBITION.

THIS collection of paintings contains the "Jesus of Nazareth," by Marshall, a notable picture that has already been made familiar by the criticism it has awakened, and there are a number of other pictures worthy of praise in greater or less degree.

Of the landscapes, we notice that about half are distinctly American subjects, according to their titles. There are others that may be and may not be, as far as either the title or anything else would show, for they represent scenes that no man, except the painter, could tell where in the world they might be. "Twilight" or "Autumn" tells nothing. A tree against a fading sky, or red leaves in a diaper pattern on yellow sod may be only a fancy born of a hazy memory. The artist, having nothing to tell, tells what he does not know, and, as a result, nobody knows. "Landscape with sheep" may mean "pastures beside still waters," or a lot in Orange County, and the sheep may be Southdowns or Cotswolds. The title is silent, and yet it may make no difference if there be such charm in the picture that we linger over it with pleasure and want it for our home walls. The point just now is that so many of these landscapes do honestly represent our own land, on the presumption that the people who come to see will stay to buy. Comparing the American and foreign landscapes, the native scenes are in point of interest and in point of artistic teaching (for pictures should teach as well as please) just as valuable as the foreign scenes. As pictures in which the artists saw something of beauty and poetry an outlook over the Hackensack meadows, which we may see any day, is better than any scrap of France we may never see. A picture that makes us recognize the beauty of vast, sombre meadows between the Jersey Heights and the Orange Mountains has a mission, and is worth more to the country (the artistic side being equal) than any view of Dutch Polders. It is for this reason, if for no other, that it is a matter of interest to see so many pictures distinctly American in subject. The foreign scenes represented are many of them good, many merely stereotyped, and many are only old songs sung by new voices.

As an illustration of the wish to picture our own country it may be noticed that there are three Western scenes. George De Forest Brush has two bits of Indian hunting life, and De Cost Smith, in his dramatic group entitled "Sioux Scouts Watching a Wagon Train," has caught the unlovely aspects of the modern Indian in all his dirty glory. The two figures are realistic enough to make the spectator hope the wagon men have an eye on the ragged rascals on the hilltop. The sense of loneliness, bright sunshine, sage-bush waste and savagery in this picture is excellent.

Taking two pictures of large size that stand close together in the first room, we may compare Henry P. Smith's "Afternoon at Brienz, Switzerland" and Edward Gay's "The Salt Marshes—Pelham Bay, New York." Both are good, faithful in story and equally pleasing as pictures. Both are almost photographic in detail. In the one, snow-clad mountains and the conventional red-roofed town. In the other, wide meadows with a creek and oyster floats. Everybody knows Pelham Bay. It's right by the door of every-day New York. The one picture is good enough for some rich man's gallery. He might

be well pleased to think he could buy it. The other would do its best work if placed where plain folks could see it every day, because the sense of space and wide breezy meadows sweet with the breath of the sea is in the painting. It shows the beauty at our doors and seeing it we may see more of beauty ever after even in prosy New York. Let us look at the foreign scenes. We are not yet wholly bored with even Venice, though we are a long-suffering people when it comes to the Grand Canal. Let us also see our own falls and mountains, our own seashore and prairies, and in this wish this collection is gratifying because there are so many scenes by our best artists that are plainly marked with home names.

Of the large, single figure pictures Charles S. Parker's "The Cooper," Herbert Denman's "Mandolinata," and Stanley Middleton's "Une Matelotte," are the most interesting. The cooper is a full-length figure of an old man straining with a curious old windlass the staves of a barrel into place. The figure is excellent, and the details of the shop are carefully finished, yet one rather wonders in a mild way where the cooper's shop could be found with a studio light. "Une Matelotte" is from peasant life, and has a gray, homely interest in its wet sand, sturdy girl in fluttering garments and with the spray of the sombre sea in her flying hair just escaped from her hood. The "Mandolinata" sits on soft, grayish yellow, in delicate robes against pale yellow walls, thoughtfully reading her music, and presenting a charming, well-drawn, quiet picture of a quiet maiden playing some dreamy, tinkling melody; altogether it is a ripe picture that one might wish to see often for its reposeful sense of beauty. After looking at this canvas it is well to go to another room and see the "Trio," by the same artist, as a study in the matter of color. The one is soft, cool, and simple in tone, the other rich, vivid and warm. "Disengaged," by Weedon Grossmith, with its pretty girl in fretful frippery, is disappointing. The beribboned dress, the girl's anxious expression about a silly matter, may be all very finely painted, but is it worth while? Good work, perhaps—but wherefore? The peasant girl, or the old cooper at work, are worth more than all the vanities of ball-rooms however sweetly painted.

Of the larger pictures representing groups, the "Trio," by Herbert Denman, is the best. It represents three young girls with harp, cello and violin. The central figure is the violinist standing in shadow, her instrument just taken from her chin, and gravely counting the bars of her "rest." The expression of restful attention is admirable. The face plainly shows that the ear catches the unheard music. The celloist stands in full view, with bow arm in graceful action, while the harpist is tall and vigorous, as befits her instrument, and endowed with the large, free action suiting its use. In connection with this picture it is well to compare the violinist with the old fiddler in G. W. Brenneman's picture entitled "The Rest." This picture is quite small, and represents the gentlemanly old musician absorbed in studying the score before him and, at the same time, enjoying the cup of coffee he holds in his hand. The double expression of rest and attention is like that of the girl in the larger canvas, and yet each is painted in a wholly different manner.

Of the pictures that tell stories there are a number, some of them of interest and many telling nothing. W. A. Coffin's bit of still-life represents a skeleton of a duck on a book and apparently studying a bit of paper on the table. It is called "Who are you?" Now, this means nothing at all, because neither could speak, while, if for the paper had been substituted a live mouse staring in amused surprise at the bony duck there would be some point to the title, for, though the mouse might not speak, he could be made to say "Who are you," with precision and artistic effect. Some of the pictures have a smell of the studio, and others, like Frederick Juengling's "In the Street," might have been taken with a detective camera, and then painted with speed and precision from memory.

C. B.

A PRIZE OF A HUNDRED DOLLARS.

BEGINNING with the new volume (the eighth year) of *The Art Amateur* (June, 1887), the present cover will be discontinued, and one entirely new and more simple will be substituted. With the view of securing the best design for this purpose, the publisher invites artists to submit their ideas on the subject. He will pay One Hundred Dollars to the successful competitor.

The conditions are as follows:

(1) While it is not necessary that designs submitted shall be finished drawings, the successful competitor

will be expected to furnish a careful pen-drawing of his design, in black ink, on smooth white paper, one third larger than the size of this page, ready for reproduction by the photo-engraving process.

(2) Competitors should inclose postage-stamps to pay for the return of their drawings if rejected.

(3) All drawings must be sent in before the first of March, 1887.

(4) The publisher reserves the right to reject all the designs offered if none is found suitable.

ART IN BOSTON.

WILLIAM M. CHASE'S EXHIBITION—ELLEN HALE'S WORK—RECENT ACQUISITIONS OF THE ART MUSEUM.

BOSTON has had a sensation in Wm. M. Chase's exhibition. The gallery of the Art Club having been transformed into something faintly suggesting his own shorn studio, with bric-à-brac galore, he hung here some one hundred and thirty paintings, water-colors, pastels and black-and-whites, and invited the whole town. It went in full force, and repeated its visits with enthusiasm, and it is unanimously voted that nothing has been seen here at all like it since Hunt's day. Such fertility, variety, dash, gayety, excitement! Such frank singleness of delight in cleverness, in painting as painting; such naïve confession that the fun of the doing of it is the main thing; such happy unconsciousness that art has any ulterior objects, any moral mission or historical function!

A big butterfly of art, flashing his gay, strong wings hither and thither, without rest, without apparent direction, yet alighting with certainty on everything high, splendid, attractive in nature: such is Chase's muse! It has done us good in this sober-sided, Puritan city. It has reminded us that art has its joyous as well as its laborious side; that joyousness and productivity go together; that all work and no play makes Jack a dull boy. Good, dull boys we have plenty of and to spare, also any number of "anxious and aimless" women struggling in art. This "enfant terrible" from New York, whither we go for "intellectual rest," dashing in among our prim proprieties and pale poetesses of art, has given us a sort of holiday racket, and we shall miss him immensely when he has gone back again and left our most respectable painters and painting-schools turning out their well-known regulation products. But, all the same, we cannot but cling to a doubt whether Mr. Chase's is the last word in art, whether there be not higher motive, deeper sentiment, yes, even more serious ability and sounder technique than his. But it is risky to avow such misgivings. One of the best of our critics ventured the very keen and not ungenerous observation that it was difficult to draw the line in this exhibition between the studies and the pictures. No fairer criticism was never made than this; yet it has set some of the younger artists boiling, and one of them writes to *The Transcript* in hysterics of mingled rage and rhapsody. "Be it known," he cries, "that 'art is art'—finished or unfinished, you must take it as it comes, and take whatever is given, being thankful if you get the crumbs that fall from the table of the gods." Although thus placing himself among the gods, he demands of the poor mortal critics to stand on the same plane with him before attempting "to kindly explain the merits or deficiencies of this exhibition to the general public." This condition is plainly impossible to common human beings. This good gentleman apparently holds that artists should paint for themselves, not for the purblind public, for he goes on:

"Mr. Chase's pictures are not finished, according to any of these standards, nor will they suit the exacting demands of picture-dealers, critics or the picture proprietors; no! we would not have them lowered to suit any demand of that sort. Their merits and value happily rest upon a totally different and better foundation. Is it not possible that this exhibit, or might we not say that an exhibition, might possibly be so far beyond the average run of works usually exhibited as to be in itself a new, an original creation, not to be compared with previous standards of criticism?"

One can understand the enthusiasm of young painters for this work; its fine technique lies open before them unobscured by any subtlety or refinements,—its technique is very nearly its all in all. Its purpose is simply painting, and for those whose life is passed in painting or in trying to paint, this seems naturally enough the be-all and end-all; but, instead of being a broader view of things than that taken by the despised critic and pitied general public, it is essentially a narrow view, a professional, a trade view. Millet had less than Mr. Chase's technical

skill, poor George Fuller next to nothing of it; but Mr. Chase has next to nothing of the quality that has immortalized their work—unaffected depth and purity of motive.

Miss Ellen Hale, daughter of the Rev. Dr. Edward Everett Hale, has made one of the most creditable exhibitions of the season. She displays a man's strength in the treatment and handling of her subjects—a massiveness and breadth of effect attained through sound training and native wit and courage. Her portrait of herself is refreshingly unconventional and lifelike, and one of a sturdy old man in shirt-sleeves is equally vital and well painted. Her attempts at landscape are less successful, but show the pluck and versatility that are too often missing in the work of our women painters.

A huge canvas picturing the pack of hounds of the Myopia Club, with the huntsman calling them in, is another exhibition of the month. It is an ambitious essay by a painter of dog portraits, Alexander Pope, and, as may be imagined, suffers by the comparison at once suggested to every Bostonian with the great Courbet on a similar subject, that has been in Boston for thirty years, and is the pride of the Art Museum. But Mr. Pope has drawn and painted his dogs exceedingly well, giving them each a character and individuality of his own in a way that must delight the friends and acquaintances of the noble animals, and Mr. Carlsen has put in the foreground and background of a scrubby woods in masterly fashion, so that it is a good deal of a picture in other ways than in superficial area.

Those beautiful and unique relics of Etruscan art, the two sarcophagi, with sculptured recumbent figures in full relief on their lids, brought to this country by Mr. James J. Jarves, for the Boston Foreign Exhibition of 1883, have just become the property of the Art Museum through the munificence of a wealthy Boston lady. They were once on the point of being purchased by the French Government for 100,000 francs, when the Franco-German war broke out and the Empire went to pieces. Their peculiar interest lies in the fact that they are the only known instances of sculptured likenesses of the dead being placed on the sarcophagi containing their relics. In both examples husband and wife, lying side by side, with arms tenderly interlaced, are represented, and one of the great receptacles is of alabaster. The inscriptions, which are well preserved—in fact, everything is intact in these truly beautiful and noble objects—are thought likely to yield important archaeological results when they shall have been deciphered.

The Museum of Fine Arts is rapidly getting upon the sound financial foundation that has been aimed at and hoped for through some pretty dark and straitened years. The good times among the rich for the past two years have been taken advantage of to raise the necessary funds, and a gratifying alacrity has been shown in response to the call that has quietly been made for subscriptions. With the \$100,000 bequeathed by the late Harvey D. Parker, the hotel-keeper, and these new subscriptions, the Museum is now in a position to add its wings, and to establish a permanent endowment, the income from which will guarantee its running expenses and maintenance. This latter the trustees wisely resolved to secure before adding to the building, as it has been possible to keep it open only through private appeals for assistance in some recent years. But such has been the success of the call for subscriptions, not yet made to the general public, that the trustees are now proposing to proceed to the much-needed enlargement of the building. The additions will be made on both ends of the present structure. Instead of completing either wing half of each of the wings will be now built. This will enable the extension of both the present main departments, the painting-rooms and the bric-à-brac rooms, to be carried on at once. There is a large amount of valuable material in the hands of the management, or available on call, for the exhibition of which no room could be afforded. Lack of space has prevented, too, the annual exhibitions which it is desired to hold. The labor and cost of taking down and packing away the permanent collections to make space for the special exhibitions have been more than the Museum could afford. With the completion of the new halls, the exhibitions of contemporary art will be resumed and regularly followed up. A new catalogue of the sculpture is being written by that accomplished archaeologist, Edward Johnson. As soon as the space can be obtained for it, the Museum will receive the superb collections of Japanese art made by Dr. Bigelow during his four or five years' residence in Japan. GRETA.

Gallery and Studio

PAUL BAUDRY.

DURING his lifetime Paul Baudry, in the opinion, at least, of the critics of his own country, would seem to have been accounted almost the only great decorative artist of the latter half of the nineteenth century. Comparisons, to his advantage, were made with such of his

contemporaries as the sensuous Makart, the austere Puvis de Chavannes, the commonplace Dubufe, and the severely academic Leighton. His work in quantity equalled that of the most productive of these, and in quality it was claimed that he surpassed their best. He was ranked with Ingres, and even with Delacroix. The posthumous exhibition of the works of Paul Baudry at the École des Beaux-Arts, however, was generally admitted to be disappointing. His reputation came out of the ordeal diminished, and the artist is no longer allowed to hold that position as a master to which his friends hoisted him before his death. The only works of Baudry's at all well known in America are the ceilings which he executed, one for Mr. W. K. Vanderbilt—"The Marriage of Psyche"—and one for Mr. C. Vanderbilt—"Phœbe." In the background of the first, Venus and Mars offer an opposition of fair and reddish carnations, of vigorous and languid forms isolated by the blue of the sky. On one side Jupiter and Juno form a group, which is balanced on the other by Neptune. The dark blue globe which serves Jupiter for a throne is opposed by the deep violet drapery of the sea-god. Before them are seated the youthful figures of Cupid and Psyche, and around are posed the other gods and goddesses of Greece. The Phœbe shows the goddess lighting up a cloudy night-sky. These ceilings are said to be poor examples of Baudry's work, yet the first, at least, is most satisfactory in composition, and is full of exquisite drawing and color.

Baudry's most important work is, of course, the ceiling of the foyer of the new Opera House in Paris. The central composition being designed to be seen from all sides, is laid out on a radiating plan, bound together by the simple expedient of a painted balustrade encircling it, and two painted arcades of Corinthian architecture rising above it. Against the pillars of the arcades, or upon the balustrade are placed figures of genii so disposed as to direct the eye easily toward the centre. Here, against the azure of the sky, Harmony with her lyre is borne up by Melody, crowned with volubiles, and Poetry mounted on Pegasus and Glory with her laurel-wreath are placed so that with their magnificently colored draperies, they fill this central vault and carry into it the leading lines of the groups that occupy the surrounding caissons.

The coloration of this centre also resumes in itself that of the other portions of the ceiling. The Harmony is in deep blue; Melody, who sustains her, in green; the

Glory in pale red; and a little violet and brighter green are introduced by means of flowering vines intertwined in the architecture.

The two subsidiary panels represent Tragedy and Comedy. Their composition is analogous to that of the centre, except that no architecture is introduced. In the one, the tragic Muse, supported by an eagle and globe, has at her feet figures of Terror and Pity, while a Fury with lighted torch, is flying headlong from her presence. In the other Thalia occupies the centre, and is actively engaged in dragging off the lion's skin from the figure of Folly, who is falling like the Fury of the former picture. Meanwhile Wit is shooting one of her arrows at the impostor, and Love, a charmingly drawn figure, full of grace, is shown flying, laughing, from the scene.



PAUL BAUDRY.

The tones in all three panels are juxtaposed more often than blended, so as not to be wanting in intensity at the great height at which they are placed. The sky is painted with irregular touches which, at the proper distance, give it a vibrating quality and a depth that are remarkable.

Of the paintings that fill the coves, etc., of the ceiling, two are of prime importance—the Parnassus, and the Poets of Civilization (Poetes Civilisateurs). In the first Apollo is descending from his car; the Hours hold his horses, the Graces offer him his lyre, and Eros holds his bow and flambeau. At either side are the Muses, and at the foot of the composition, the nymph Castalia is seated by her fountain accompanied by white swans. Mozart, Beethoven, Gluck, Haydn, Rameau and Lully are shown in company with the Muses. Mercury is leading in

Rossini, Mehul, Meyerbeer, Boieldieu, Hérold and Auber. Garnier, the architect of the Opéra, is shown behind the group of the Muses and musicians, together with Baudry himself and his brother. In the composition of the poets, Homer, Orpheus and Hesiod, preceded by a group of heroes, Achilles, first, are making their way between two crowds of semi-savage men and women.

Beside these two important compositions, which include a very large number of figures, there are in the coves on either hand a number of subjects, all of which have reference to the history of art. We will only mention "The Judgment of Paris," "The Flaying of Marsyas," "Saul and David," "The Dream of St. Cecilia," and the "Salomé."

The decorations executed for the Duke d'Aumale at the château of Chantilly are of quite another character. The principal is "The Vision of Saint Hubert," which decorates the mantelpiece of the great hall. For the principal figure the Duke de Chartres served as model. Saint Hubert, the patron of the chase, is shown mounted and surprised, while riding at full speed, by the vision of the white deer bearing the cross. His dogs follow him. His page is endeavoring to stop the horse. The scene takes place among the bare trees, mossy rocks, and dead ferns of the forest in winter. It is said to be a chef d'œuvre of "open-air" painting, depending little on definite lights and shades, like the "Jeanne d'Arc" of Bastien Lepage, but showing a much finer feeling for color. The noble composition of "The Glorification of the Law," the "Charlotte Corday," "The Pearl and the Wave," the "Fortune and the Child," we can only mention, to give some idea of the amount and the general character of his work. His portraits should not be forgotten, for, while he painted them mainly to secure a living, each was a conscientiously executed picture. Those of General Palikao, of M. Guizot and Mlle. Madeleine Brohan, perhaps are the best known. As a portrait-painter, however, we apprehend that he will hardly retain a place even in the second rank.

Baudry may be said to have brought into decorative painting the modern sentiment for the open air and the cool tones of broad daylight, and a certain feeling for form which is just as modern. He has been justly reproached for the Parisian look of his nymphs and goddesses. But, on the other hand, his larger compositions generally have a certain "literary" side to them based on an acquaintance with the classics, and with history of the like of which few modern painters can boast. He was noted for his care in the representation of accessories and costume, and for the attention which he gave to the architectural scheme of which his paintings were to form part. All this called for an amount and a kind of study which are seldom undertaken by modern decorative painters, who prefer, as a rule, to paint their ceilings and friezes without any regard to the architecture. To sum up, then, it may be said of him that he was in the fore-front of the modern school,



to sacrifice the ideal in order to attain the real. His work in the Opera House foyer will be his best monument.

EDITH SCANNELL.

OUR popular contributor, Miss Edith Scannell, whose charming painting "Marguerites" (reproduced on a smaller scale than the original) is given as a supplement to the present number of the magazine, is a young Englishwoman, who lives very quietly with her mother and sister in the London suburb of West Kensington. Her first instruction in art was under M. Jacquand, in Paris, and, after having been two years in his studio, she sent a small picture, "Bible-reading in Switzerland in the Eighteenth Century," to the Royal Academy in London, which was hung. She afterward studied in Florence, Rome and Pisa, under Bellucci, Bompiani and Lanfredini, and for a short time at the Slade School in London. Miss Scannell has exhibited many times in the principal exhibitions in London and the provinces, as well as in Italy and Belgium, her favorite subjects being children, whom she paints "con amore." Her early sketch-books—begun long before she had any idea of following art as a profession—are filled with portraits of little playfellows and friends, or illustrations of scenes in various story-books. It was a glimpse of these, showing a rare degree of naïveté and freshness, that induced the editor of The Art Amateur to enlist the young lady's services as a contributor to the magazine. Since the appearance of her "outline sketches" in our pages Miss Scannell has had several offers from American publishers to illustrate children's books. She has done some excellent work of the kind in England, but the hard condition was in most cases imposed on her that her name should not appear. There is no such ungenerous restriction, we believe, in her later commissions of the kind. Marcus Ward brings out this year "Pets and Playmates," with pictures by her, and T. Fisher Unwin, of London, and Roberts Brothers, of Boston, publish "In the Time of Roses," with pictures from her pencil, and the letter-press by her elder sister, who wrote "Sylvia's Daughters," noticed in these columns about a year ago. Since opening her studio in West Kensington, Miss Scannell has painted many portraits, mostly of children, which, good as they are, promise greater excellence with the growing facility of technic which may be confidently expected with increased experience.

ALTHOUGH its identity was not disclosed at the time of publication, every figure-painter in New York recognized at once the charming features of Miss Charlotte Adams in the colored portrait study by Mr. Carroll Beckwith which was reproduced in The Art Amateur in December, 1885. The lady now lets out the secret in the current number of Lippincott's Magazine, to which she contributes an interesting sketch entitled, "How I be-

came an Artist's Model." She says: "I may add that as a model I pride myself upon having acquired national celebrity. During the past winter a large portrait head of me, painted in my model days, was reproduced in an art magazine which goes all over the country. Under its auspices I have travelled from the Atlantic to the Pacific, and from the Aroostook to the Rio Grande. I have penetrated into the home of the proud and haughty bondholder and into that of the equally proud and haughty retail liner. As full instructions for copying the head in oils accompanied the plate, I am painfully conscious that misguided young women in all sections of these United States are now trying their 'prentice hands upon me. When my left ear burns I know that my charms are being disparaged—say, in Texas or Oregon—by some vicious-minded female. When my right ear tingles sharply, I feel that compliments are being showered upon my counterfeit presentment by some awfully nice young man (I should prefer him to be English) on a cattle-ranch or in a mining-camp. When I think of all the Prussian blue and Vandyck brown that are being wasted at this moment on my bonnet-strings and my front hair, I feel that the dealers in artists' materials owe me a commission." It may gratify Miss Adams to learn that she quickly went "out of print," proving one of the most popular subjects given in these columns for the brush of the ambitious amateur. Recently Miss Adams became editor of the American department of Cassell's Magazine of Art, a post she will doubtless fill with credit.

TALKS WITH ARTISTS.

I.—THE LIFE CLASS.

"SIXTY is the largest number of students that can satisfactorily study from one model," said Mr. L. E. Wilmarth, the instructor of the life class in the Academy of Design. "In an ordinary room not more than thirty can be accommodated, and that, in my opinion, is a large enough class.

"These are usually placed in three rows. The first row should be not less than twelve feet from the model. A full-length figure can't be drawn at less distance. These should sit in a circle on low chairs. We generally saw the legs off to suit ourselves. The portfolios then rest on the backs of other chairs. Sometimes the students sit astride their chairs and rest the portfolios on the backs. This will do well enough for the boys.

"The second row sit on chairs of ordinary height and rest their portfolios on the chair-backs of the first row. The third row stand and work at easels. And I have known even a fourth row in an emergency, work, standing on chairs wherever they could get a view between easels.

"The lighting of the room is, of course, most important. For day work there should be a large, high side-light. North light is, of course, preferable on account of its steadiness. The bottom of the light should not be less than six feet from the floor. For night work there should be a powerful burner that will throw a concentrated light on the model. This should be hung about six feet away

from and two feet above the head of the model. The heat of such a light is intense, and it must not interfere with the comfort of the model.

"For the students there must be another set of lights arranged around the circle and placed as low down as the easels will permit—say seven feet from the floor. These lights must be so shielded that they will reflect down on the class. Not a ray should strike the model, as you can understand it would have all the confusing results of a cross light."

"Which do you advise, study by gas or daylight?"

"A beginner finds it easier to study at night. The light is more powerful and the shadows stronger and better defined. But the results of study by daylight are better. There is necessity for closer, finer observation in the diffused light of day and the results are more subtle. Of course in drawing with color daylight is preferable, as it is hard to distinguish colors at night. For that reason night work is usually confined to black and white."

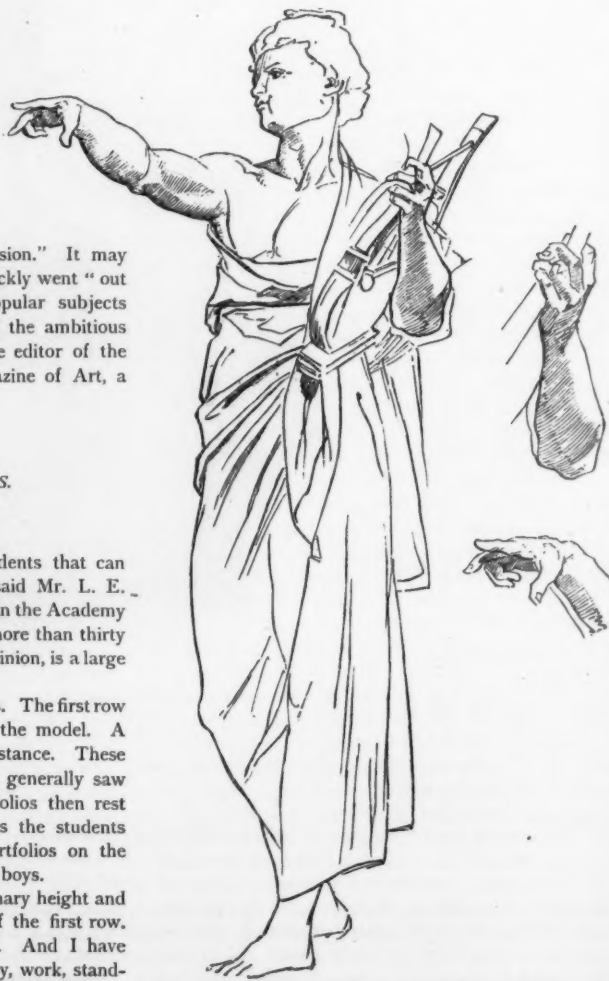
"Would you advise beginners whether by day or night to use black and white?"

"Yes, and to keep using black and white. In the Paris ateliers a student works years in crayon and charcoal before he touches color. But we can't do that here."

"Why?"

"In the first place we are too impatient a people, too insistent on results. In the second place our students begin too late in life to afford long preparation for a career. In Paris a boy will begin his artistic studies at fourteen. This gives him years for preparatory work. Here, rarely or never a student begins to draw seriously at sixteen. Most often he is over twenty.

"But to continue. The properties of a life class are few but they are very important. The first thing necessary is a revolving stand—like that of a sculptor, but lower and larger—that can be moved from one part of the room to another. This should be about eighteen inches



"HESIOD." SKETCH BY PAUL BAUDRY FOR HIS "POETES CIVILISATEURS."

high, in any case so that the model may be easily seen from every part of the room. In many of the foreign schools the floor is inclined downward toward the model, who stands on the throne, as it is called, and this is an admirable arrangement.

"There should also be some means of attaching a rope to the ceiling to keep the model in poses—of lifting, for example. For the same reason there should be a posing pole. In holding out the arm in this fashion it is impossible to retain the pose for any time. But it becomes easy with a posing pole. The pole can be marked where it passes through the hand and the next time the exact pose can be resumed with ease. There should also be wedges for the heel when the foot rests on the toe, and various sized boxes for raising the foot in other positions. This is not an imposing array of properties, but they are essential."

"Of course in respect to difficulties there must be gradations of pose. How would you advise a class of novices to select the pose?"

"An upright pose is the easiest, and, of course, one without muscular action. In fact all the world over violent action is avoided. In the first place the pose should be arranged to afford a number of interesting views, and these are necessarily limited. The best plan is to take suggestions from the antique, and I will mention the Antinous as a favorite and suitable pose. What are known as academic poses are all derived from the Greek sculptures. These experience has demonstrated to be the most suitable. They not only offer the best number of views, but they are easily resumed, and the student is not inspired to try and get action, when there are so many other difficulties to be mastered first."

"How long should a pose be kept?"

"A week. This, in Paris, gives to the day classes thirty hours' work. A séance there is five hours long—from seven to twelve, or from half-past seven to half-past twelve according to the season. Our hours are not so severe. The men's classes at the Academy of Design work twenty hours, and the women work fifteen hours, or three hours for five days in the week."

"How would you divide the time of the séance?"

"Here, again, our methods are milder. In Paris the model usually poses one hour and rests fifteen minutes, and I have known them to pose two hours without coming down from the throne. There the models are trained and prefer that distribution of time. Here a trained model will pose for three-quarters of an hour and rest one quarter. But the usual pose with the usual model is twenty minutes long with five minutes' rest. As the model grows more accustomed he prefers to lengthen the time of posing and reposing."

"What should be the temperature of the room?"

"That, too, should rest with the model. Some models require a very warm room, others prefer a lower temperature. The first are usually beginners. Eighty degrees is as high as students can ever stand. As models grow more experienced they like cooler rooms, and I have known old models not to want the room warmer than that desired by other people."

"Of course a certain etiquette is observed?"

"Every class should have a monitor. It is the monitor's place to pose the model, and at each séance to see that the same pose is resumed. During the séance a model is very apt to fall out of pose. When this is observed by a student he should address himself to the monitor. In fact all remarks concerning the model should be made to the monitor. You can imagine how confusing it would be to the model to have the different

members of the class calling out warnings and reproof. If the model is a novice the class should be very lenient and allow him or her to rest often; in assuring the comfort of the model the class assures at the same time its own."

FRUIT-PAINTING IN OILS.

II.—TREATMENT OF PINEAPPLES, ORANGES, LEMONS, BANANAS, AND APPLES.

WITHIN the present generation a new school of art has been introduced known as the "Impressionist School," whose founder and grand master was J. B. C. Corot. The distinguishing characteristic of this school is, not so much a new method of handling and manipulating color, as it is a new way of looking at and interpreting nature; for this way of seeing naturally sug-

hope to give more than an impression of what the eye surveys; but this remark doubtless applied exclusively to landscape.

In speaking of minute finish, it is not my wish to be understood as advocating the overdone, vapid work of Blaise des Goffe, or any of that school, but rather the manner and style of St. Jean, than whom a greater painter of fruit and flowers never lived. In his work we have grand breadth, brilliancy, harmony, quality and "high finish" all combined. I do not mean to under-rate the abilities of Blaise des Goffe. He is a true and a great artist in his specialty, which is the imitation of hard substances—objects in metal, stone, porcelain, glass, etc.—but when he paints fruit he fails, because his manner and technique remain unchanged, the same exact, minute and laborious touch is painfully present. His grapes become garnets and sapphires. His oranges, lemons, apples, etc., colored marble. Now, I contend

that both extremes are bad; a happy medium or blending of the two is what is needed in fruit-painting in order to attain success. I would impress upon the young painter the great importance of quality in a picture—that is, the proper rendering of different surfaces. This requires a highly-trained and subtle touch—a rare accomplishment, though practice will achieve it.

Another indispensable requirement is to keep your colors pure, your tints and tones clean, free from defilement. The highest value of a fruit picture—that which gives it its greatest charm—is its sentiment of color, and the richer and more brilliant we make it, provided always harmony is not violated, the better for its success.

In this period of invention and discovery, when we have such a greatly increased list of pigments of every variety of color and hue to select from, it seems like presumption to advise the use of any special set of colors to the exclusion of others with which the same effects could be produced. We have learned by experience, however, that many of the most fascinating of our lately introduced pigments are dangerous, and should, if possible, be discarded altogether. Some are fugitive, others in mixing deteriorate and even destroy the brilliancy and lustre of well-known durable colors. The artist cannot afford the time required to analyze chemically every color in order to make sure of its trustworthy or vicious properties, as the case may be; we therefore, in

our enthusiasm for the beauty of a new pigment, are liable to be led into error, and then we sorely lament our haste and indiscretion. It is of the utmost importance to avoid the amalgamation of colors as much as possible, except in the case of those which time and experience have taught us will affiliate and remain unchanged.

In painting pineapples, for instance, I find the following list to comprise all the colors really necessary: Light cadmium, orange ditto, Chinese vermilion, Indian red, burnt Sienna and light zinobor green. For the top or leaves, light and deep zinobor green, yellow ochre, burnt Sienna, raw umber and Vandyck brown. The successful rendering of a pineapple is difficult of accomplishment and requires very skilful and intelligent treatment. Simply to draw the curved lines which deeply mark its surface, making them cross each other at the proper distance and angle, and with, what might be termed, a regular irregularity, is of itself no easy matter. Then the coloring, so as to give the pecul-



PORTRAIT SKETCH OF MLE. D. . . . BY PAUL BAUDRY.

gests and necessitates the technique practised. I can readily understand the importance and value of this innovation as applied to landscape where we have various plains of distance to contend with—where the eye naturally rejects minutiae and revels in the enjoyment of masses, but when we attempt to apply it to subjects near the eye and contracted to a narrow sphere, such as portraiture and still-life, where scrupulousness is so important, the result is nothing but shadowy forms devoid of intelligent workmanship. The devotees of this new school, in their enthusiasm, seem to forget this fact, or, at least, ignore it. I have seen many attempts to paint fruit in this manner, all of which, in my judgment, were failures. Breadth and the perfect rapport of tone are the foundation-stones of the Impressionist school, and no one questions their paramount importance; but is it not possible to retain these qualities and yet give all the minutiae and finish which a near object suggests? Corot's maxim was, that human life was too brief to

iar rounded relief to each division made by the intersection of the lines, without soiling or vitiating the tones and tints employed, is vastly more difficult. Indeed, the handling required here is perhaps as severe a test as the skill of a young artist can be put to.

In coloring oranges, the only pigments I employ are light and orange cadmium, vermilion, burnt Sienna and raw umber. The highest local color in a full, ripe, Florida orange is rarely lighter than pure orange cadmium. For the side in shadow use mostly raw umber and burnt Sienna. In painting the surface, particular attention should be directed to the proper interpretation

larity or stiffness; let them appear as if they were carelessly overturned from a basket. Probably the best plan to serve this end would be to fill partially an old, broken basket and slowly turn it on its side, allowing the fruit to roll out naturally. In most cases a more graceful arrangement will be thus secured than by trying to place them by hand. Frequently I have done this with success. The fruit should not be all of the same color, as monotony is not agreeable, and yet the contrasts should not be violent.

Apples are of such a variety of tone and color that I feel it would be superfluous to notice the manner of dealing with each. Suffice it to say that for most kinds of red apples I find Indian red, vermilion, deep madder lake, burnt Sienna and Vandyck brown sufficient. To these may be added in bright, warmer tones of red, light and orange cadmium.

For yellow and green apples, the cadmiums, yellow ochre, raw umber, burnt Sienna, light and deep zinober green and Vandyck brown. The reflections in the table must be painted in solidly while the surface is yet wet, imitating the subdued tones as nearly as possible. It is rarely that the required softness, especially the gradual fading away of the outlines, can be rendered successfully without the dragging of a flat, dry brush over the whole. If the imitation of the old basket is well done, it will prove a very important feature in the composition. An old piece of drapery may be introduced with good effect if properly disposed, but it must be subdued in color, and not be allowed to interfere with the fruit, which is the salient point—the part the eye must first be caught by and rest upon.

A. J. H. WAY.

THE NATIONAL ACADEMY OF DESIGN.

THE collection of pictures at the National Academy of Design ranges from the highly meritorious to the merely meretricious—with the latter decidedly preponderating. Indeed, it cannot be said more than any of its predecessors to justify the managers of the Academy in holding an autumn exhibition. The score or more of good canvases would have easily kept until the spring.

In the corridor, the visitor will be inclined to pause before Charles Bridgman's pathetic canvas "A Moment of Suspense" (No. 162). In a poor city apartment the doctor stands, watch in hand, feeling the pulse of a beautiful golden-haired girl who seems far gone with fever. The mother looks on grief-stricken, but yet full of womanly strength; a little girl and a boy are also near the bed, but do not quite appreciate the gravity of the crisis; and a baby in the foreground, not appreciating it at all, gives all its attention to emptying into its shoe a pilfered bottle of medicine. This little aside rather diverts the interest from the principal group. Technically speaking, there is much to be desired in the picture, but it tells its sad story simply and well.

Over a doorway hangs (No. 169) "The Seven O'clock, from Manasquan," by James Kinsella. Out of the blue gray dawn, which is all in horizontal streaks, comes with startling force a huge locomotive and its train of cars,

the dazzling white light thrown on the bright rails that cross the stretches of the dark blue river, and the marsh. It is rather sensational, and, perhaps, is best seen from a height. Over another doorway, in the east gallery, is "The Sirens," by Louis J. Rhead, which is also best viewed from a distance, but it is not at all sensational. Indeed, if all sirens were like these no one need fear their enchantment. They seem to be very harmless maidens who, coming down to the sea-beach to bathe, and not liking the peculiar buttermilky appearance of the waves, have concluded to sit on the sand and indulge in a little practice on the musical instruments they have brought with them. Emil Carlsen has a large and striking painting (No. 411) of a fair maid standing at the farther side of a table plucking a white duck. It is upon this work in hand that the strongest light is centered. The other ducks shown, the very real copper vessel in the foreground, and all the accessories, are perfectly satisfactory with the light they have, but one wishes that the pretty face of the maid could have come in for more. Atherton Furlong, an English painter, a new-comer, sends "A Surrey Bull." The black and white coat is well painted, and the form of the animal is shown to advantage as he reaches his sturdy neck toward a tree-trunk on an elevated bank. The body, perhaps, presents too many short curves, and the forelegs seem rather plump than muscular. There are few cattle-pieces in the exhibition, excepting the velvety creatures that figure in some genre pictures.

"The Charge at Fair Oaks," by William T. Trago, is a vigorous, unconventional little battle-piece, well composed, and cool and agreeable in color. The same criticism, almost, may apply to Gilbert Gaul's "Fight at the Ferry;" but that, in point of color, the work of this sincere artist, as usual, is unsatisfactory. But color is not everything in a picture, not even with form combined with it, unless there is some really human interest in the subject. There is, for instance, the sweet scheme of color—almost cloying—in H. Siddon Mowbray's harem interior, "The New Favorite," with pretty women, and an abundance of gorgeous textures, generally very well rendered; but there is nothing in the story of the girl with the orange who is envied by her associates. It is true the orange strikes a strong note of color, and the cool tones of the foreground are agreeably harmonized with the warm ones of the rest of the picture; but one can take no interest in the picture itself; the women are not Oriental at all; they wear Japanese costumes instead of Turkish, and are wholly without expression.

"Good Luck" (No. 436), by Lyell Carr, shows on a sandy shore, with a stretch of water and a distant harbor



"VENICE." DECORATIVE PANEL. BY PAUL BAUDRY.

of that smooth bumpiness (if I may be allowed the expression) so characteristic of the fruit. This effect can be given by a little skilful management as follows: Load your color with a full brush, and then, with a smaller pointed brush, charged with a deeper tone (say burnt Sienna, for instance), deftly touch in tiny half circles with regularity, becoming paler as they recede from the light. With a little practice the effect required can be successfully given. The point where the direct rays of light impinge upon the surface must be rendered with white modified with a very little black. In a broken or cut orange, the edges of the rind next the pulp are of a light yellow, and the pulp itself, a creamy white. In the former use light cadmium. For the latter, flake or Cremnitz white tinted with light cadmium and rose madder. For the shadows add raw umber and terre verte. The thin facia or skin enveloping the separate divisions can be easily rendered after the solid under color is nearly dry, by dexterously dragging over it a good-sized flat brush, charged with thin white. For lemons use light cadmium and raw umber with, perhaps, a little green when necessary. The inside of a cut lemon should be painted with a mixture of cadmium, raw umber and a little rose madder.

With the above directions it is hardly necessary to spend much time on bananas. The only colors necessary to paint the yellow variety are light cadmium, yellow ochre, green, raw umber and Vandyck brown. For the red variety, orange cadmium, vermilion, burnt Sienna, raw umber and Vandyck brown. This fruit should be finished at one sitting. I have only named in these directions the colors to be used; every amateur knows that white forms the basis for all the different tints.

There is a variety of other tropical and southern fruits which find their way to our markets occasionally, but few possessing sufficiently attractive qualities of line and color to induce me to put them on canvas, with the exception of grapes, which, most picturesque and refined of all fruit, are entitled to, and shall have, a chapter to themselves.

As apples are the most abundant, and most easily obtainable of all our fruits, and at the same time offer to the artist exceptional advantages in variety of form, size and color, and, moreover, can be had in their highest perfection during the fall and winter months, I shall give briefly the reader my method of treating them. Perhaps the most picturesque effect we can give them is to place them on the polished or varnished top of a table or slab of dark-colored marble, so that we get the reflections. Great care must be taken to avoid regu-



"GENOA." DECORATIVE PANEL. BY PAUL BAUDRY.

beyond, a sportsman with his horse, from which he has just dismounted, and his no less important dog. The charm of this picture is in the expression of perfect understanding between the three companions, as they stand around the pile of wild ducks lying on the ground. H. R. Power's "Hounds" (No. 452) are very well done, and, in a less vigorous way, the pet dogs with the little girl, in No. 461, by Lily M. Spencer, are also meritorious.

The large canvas (No. 468), by Barthélemy Grenié, called "Voices of Evening," is simply an uninteresting nude French model comfortably seated, with a forest

background painted in to justify the poetical title the artist has chosen to give her. On the line, to the right of this, is Winslow Homer's "Lost on the Grand Bank," decidedly the picture of the exhibition. The story is a simple one, simply told, with the directness and power of a master. All that we see is two fishermen in a boat

low white sun and the rosy, cumulus clouds and the strips of woody distance are all laid in with a soft, pleasing effect. The rapids present an expanse of tumble and foam, but no angry rush of water. One stands before the canvas waiting to be impressed, but it is in vain. There is nothing startling about the picture but the

by T. C. Steele. Walter L. Palmer's "Maples" is a crisp little bit of real autumn. "A New England Study" (No. 193), by Bruce Crane, shows a quaint white farm-house standing peacefully among its shade trees near the grassy roadside; and beyond, similar houses look out vaguely between other trees. A grand old buttonwood and



"ORPHEUS AND EURYDICE." FROM THE CARTOON BY PAUL BAUDRY.



"MARTIAL MUSIC." FROM THE CARTOON BY PAUL BAUDRY.

which is rocking on a sullen expanse of water; the fog is growing thicker and thicker and they are anxiously peering out as it closes in on them. Percy Moran's "Autumn Flowers," with its prevailing russet hue, is a charmingly painted interior with a pretty girl in last century costume arranging a field-gathered bouquet. F. D. Millet's "Tambourine-Player" shows a not very interesting subject very well drawn and carefully painted. E. H. Blashfield follows Mr. Millet in his Alma-Tadema predilections in the canvas he calls "Pouting," showing seated on a marble bench a classic maiden, who is, very wisely, we think, keeping her distance from the repulsive young swain who is ogling her. "Spring" (No. 240), by F. Marschall, shows a fair young girl tripping forward from a light green hillside, holding in her hands a branch of apple-blossoms. The curving folds of the simple, gosling-colored drapery, though flowing to the ground, in no way impede the graceful movement of the lithe figure; and although there are no dark tones to give strong contrast, the high lights are very effective. M. Angelo Woolf's "Little Housekeeper," a little girl paring apples, shows a marked improvement in color over previous work we have seen of this clever artist, who seems to have been born with an unerring instinct for portraying character.

There are a few good portraits, and among them we should certainly give the first place to Carroll Beckwith's strongly-handled picture of Aaron J. Vanderpoel, which is an excellent likeness. Eleanor C. Bannister and Eleanor Norcross also send good male portraits.

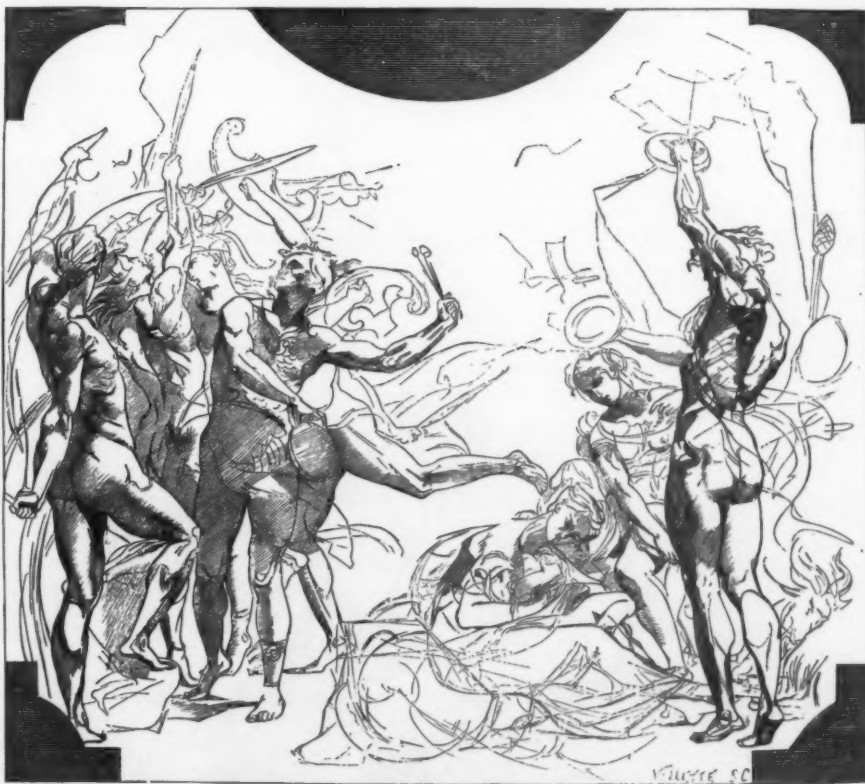
A landscape which, according to the catalogue, the artist holds at the modest sum of \$6000, is Robert J. Pattison's "American Rapids at Niagara Falls." The

price, which, after all, like the picture, is perhaps a mistake. No. 250, Wm. L. Sontag's "Mill and Dam on the Androscoggin," Charles H. Miller's picture of his country home, Homer Martin's "Old Manor of Cricquebolterf, Normandy," and George H. Smillie's "Scene on the Massachusetts Coast," are all worthy of attention. Burr H. Nicholls's large "upright" of a sunny

some swaying young elms blend their shade on the white sandy road in the foreground. The summer foliage stands out strong and sharp. The spot is quietly picturesque, but yet is just such an one as many would pass again and again while sighing for "something to sketch."

The canvases of still-life at the Academy, this season, are neither better nor worse than usual; but there are always students interested in such work who look regularly "in the papers," and nearly always in vain, for some word of suggestive criticism. For their sake, rather than for the painters of the canvases mentioned, we devote more space than we are accustomed to do to the consideration of the pictures of this class.

Let us take some of the representations of the universally beloved rose. One of the first seen on ascending the stairs is No. 156, a strong study, by E. L. Coffin, of pink, yellow and white roses, a happily arranged mass in a glass vase, affording a fine example of purity of tone and vigor of touch. If, however, the stems seen through the glass had not been brought out quite so forcibly, one would feel more certain that the glass was there. Compare with this No. 320, in the east gallery, by N. Bradbury. Here you have an over-proper, soft, conventional bunch of roses. Then look at No. 252, "Jacqueminot Roses," by K. H. Smith, not painted with quite enough freedom of touch, but very real. "A Rose Wreath" (No. 590), by



"JUPITER AND THE CORYBANTES." FROM THE CARTOON BY PAUL BAUDRY.

country roadside with a boy and geese in the foreground, is by far the best work we have seen from his brush. Edward Gay, with his boldly-painted marshy creek, in part repeats his subject, and much of its success, at the Academy exhibition last year. From an Indianapolis studio come two excellent landscapes (Nos. 223 and 492)

Geo. C. Lambdin, has a soft, out-door atmosphere, but is a little artificial. The Maréchal Neil roses of S. B. Herrick are perfect in their simplicity and truthfulness, without any effort at striking effect. This style is at least a safe one. If the student wants to be told what not to do, let him look at No. 395. Such an example of labored

drawing and weak coloring is out of place in any exhibition. However, it has one merit—it is small.

Let us look at some of the studies of lilacs. There is Lydia N. Heal's, very broad and rather flat (No. 86); then T. Addison Richards's, faithful and natural (No. 332), and A. Binford McCloskey's (No. 168), which is, as to breadth, between these two. Mr. McCloskey's drooping bunches seem much elongated and too pliant to suit this rather wilful flower. Otherwise, this study is natural and pleasing. Of the studies of hydrangeas and chestnuts, No. 34 is broad and effective; Ilda Poesche's (No. 399) is conscientious but too wax-like.

E. L. Coffin's "Autumn Flowers" (No. 59) is not so strong as his roses; but it introduces a charming display of golden-rod, wild carrots, and woodbine. Of daisies there are two excellent examples. In No. 187 Lydia N. Heal shows the broad, strong style, and Claude R. Hirst (No. 142) gives us something more realistic. Virginia Granbery's "Seed-time and Harvest" is more delicately poetic than the title would suggest—a force of airy dandelions are about to sow the seed, and the Harvest is one of rich, delicious-looking strawberries. The treatment is excellent. Mary E. Hurst, on a modest canvas of 10x6 (No. 182), gives us a little gem showing less than a dozen strawberries lying on an ample leaf against a simple olive background. Ambitious beginners inclined to large canvases may study to advantage such examples as this. In Henry Harrison's conscientious "Still-Life" (No. 153), we have a violin, several sheets of music, a bust, some wine, and drapery, but there is a uniform air of newness over all, which is not agreeable. In looking at the large picture of field-corn in an old basket (No. 161), by Alida Bevier, one wishes for more of the warmth that a greater number of rich yellow ears would give, and wonders why the husks and tassels should be so cold that they are fairly blue. Mr. Daingerfield's apples (No. 369) one hopes may ripen, and put on something of that mellow, reddish tone we know it was intended to give them. The kitten Amy Crary has introduced in "The Librarian" (No. 359) is toy-like and by no means equal to the rest of the work.

There are a few very good game pictures. The woodcock lying by a tree-trunk (No. 163), by Ernest S. Pease, is not merely a faithful representation of a dead bird, but it has the pathos of a poem. The little feet look as pitiful as helpless, extended hands; and the eye from which the light of consciousness has scarcely gone out, and the scattered feathers and the fresh-fallen leaves complete the tale. "In the Wood-shed" (No. 37), by M. I. Harris, shows a well-painted partridge hanging from an old barrel, to which far too much space is given.

HERBERT SPENCER, in his "Principles of Education," chapter I, has noted the fact that decoration precedes clothing. "Decoration precedes dress. Among people who submit to great physical suffering that they may have themselves handsomely tattooed, extremes of temperature are borne with but little attempt at mitigation. Humboldt tells us that an Orinoco Indian, though quite regardless of bodily comfort, will yet labor for a fortnight to purchase pigment wherewith to make himself admired; and that the same woman who would not hesitate to leave her

hut without a fragment of clothing on, would not dare to commit such a breach of decorum as to go out unpainted. Voyagers find that colored beads and trinkets are

ants, who strutted about in their goat-skin mantles when the weather was fine, took them off, folded them up, and went about naked, shivering in the rain. Indeed, the facts of aboriginal life seem to indicate that dress is developed out of decorations. And when we remember that even among ourselves most think more about the fineness of the fabric than its warmth, and more about the cut than the convenience—when we see that the function is still in great measure subordinated to the appearance—we have further reason for inferring such an origin."

SCIENCE IN ART. (CONCLUDED.)

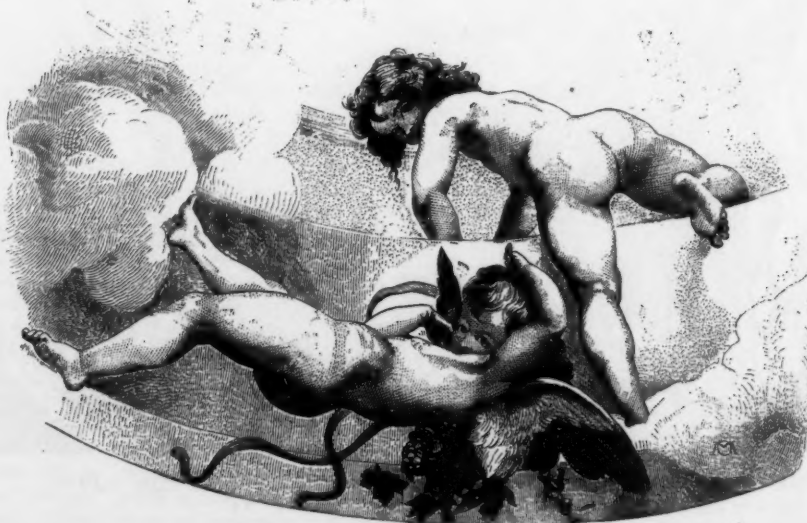
THE studio of the modern landscape painter we may safely say is a perfect repository of transcripts and studies from nature of every kind. Open some of the huge portfolios of sketches, and what do you see? Designs for brown bushes and yellow mausoleums? Nothing of the kind. You see sketches of rocks on the sea-shore; of a piece of pebbly beach; of a rock pool and its cool shadows, and a tumbling wave after a gale; you see dashes of sky in storm and in sunshine; studies of foliage; careful drawings of burdock leaves, long grass, weeds of a hundred kinds; a bit of old brick garden wall with a ripe peach hanging from a stem, and a crawling snail by its side; morsels of old roof and moss; studies of an orchard in blossom and in fruit; careful outlines of foregrounds, with a hundred details; completed studies for a landscape, painted bit by bit from a tent pitched out of doors in the summer-time; dashes of running water, stones, herbage, big lichen-covered boulders, effects of light and shadows; cows, sheep, horses, and a thousand other things. You begin to see the accurate and faithful labor which a nineteenth-century artist puts into his simple "Brook-side" or "Old Mill-stream," and you find that to him nothing is too common to fail in artistic merit. When you take your next walk down a country lane you begin to wonder how it was you never before noticed the beauty of the common hemlock

with its tall stems and white umbrella-shaped flower, or the blades of long grass, each with its light and shadow, and a raindrop on its tip. An artist not only sees, himself, and teaches you how to see, until at last you almost penetrate the feeling which gave expression to the thought that "Solomon in all his glory was not arrayed" like some of these common flowers and herbs of the field.

But the work is built upon science, the study of nature, and though some of the modern landscapes are roughly brushed in, you see the spirit of a scene seized in a manner which tells you that the painter, had he chosen, could have drawn every little detail down to a daisy or a plantain leaf. He knows all about flowers and their seasons, and is a bit of a naturalist as well. The haunts of birds and fishes are familiar to him; he has marked the leap of the trout in the dark pool just above the little waterfall and the silver rings of light which ever widened and widened in the still water; he knows when the emerald dragon-fly appears and where it is to be found; he has sketched the swift, the swallow, and the marten, and remembers in what they all differ and in what they are alike; he is ever observing and making notes and receiving new inspirations from every-day incidents and things,



"APOLLO." FIGURE FROM A PAINTED CEILING BY PAUL BAUDRY.



GROUP OF CHILDREN. FROM A PAINTED CEILING BY PAUL BAUDRY.

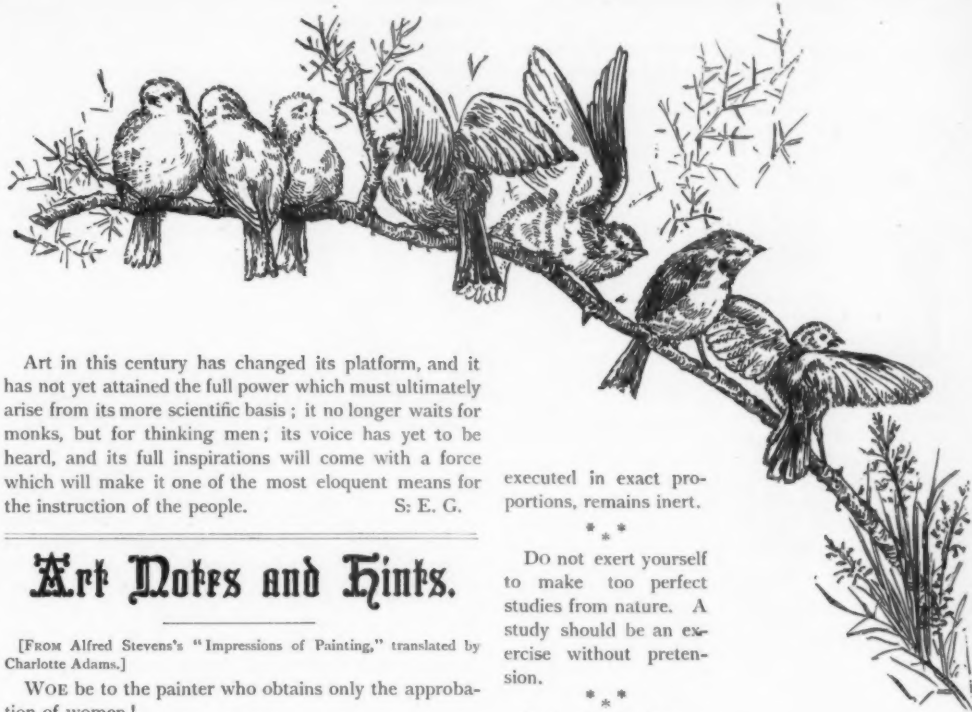
the idea of ornament predominates over that of use. Nay, there are still more extreme illustrations: witness the fact narrated by Captain Speke, of his African attend-

The long-neglected animal world, which before our time only figured in an occasional war-chariot of fancy pattern, an ox-cart, or the traditional ass and lamb of sacred subjects, now comes to the front in a manner which would have amazed our ancestors; and here, too, the painter must be a student and lover of nature as painter never was. Landseer has immortalized the stately deer, the mottled and shining flanks of the cart-horse, the shaggy coats and faithful eyes of the dog, and the ribbed fleece of the mountain-flock. He has painted them on their own shadowed hill-sides and craggy heights, not as accessories, but as central and independent objects of interest; and as you look upon them, you seem to smell the short thymy grass and breathe the pure, keen, scented air. Rosa Bonheur has had her cows and goats and ponies penned close to her studio, and there is science in every swift stroke of her brush, as well as art. They expressed the silent soul of the animal on their broad canvases, and many a work of Landseer's is more touching than a poem. He painted like an evolutionist who seemed to see in the faithful devotion of the dog, the martyr-courage of the old stag, the patience of the mother with her foal the germs of all the noblest qualities in man; the creatures almost speak, and looking upon them

with his piercing eyes, we awake to new beauties in the living world around us, and wonder why so many generations passed them by with indifference before us. In some respects the modern school is behind the age



of Raphael and Michael Angelo, and in other respects it is ahead of it. It is on the right track—it is more than grand—it is true. The paintings of the past remind one of a character which will perform a deed of heroism one day, and tell a childish falsehood the next; the paintings of the present are aiming at truth and patient honesty in representing it, and they will be as successful some day in their historical efforts as their landscapes.



Art in this century has changed its platform, and it has not yet attained the full power which must ultimately arise from its more scientific basis; it no longer waits for monks, but for thinking men; its voice has yet to be heard, and its full inspirations will come with a force which will make it one of the most eloquent means for the instruction of the people. S. E. G.

Art Notes and Hints.

[FROM Alfred Stevens's "Impressions of Painting," translated by Charlotte Adams.]

WOE be to the painter who obtains only the approbation of women!

ONE should know how to paint a mustache hair by hair before allowing himself to execute it with a single stroke of the brush.

EVERY painter, however bad he may be, has his little public, and is satisfied with it.

THE Americans have some nineteenth-century masterpieces; they have, it is said, the love of Japanese art; if they come to have a Louvre, with their character, their inventive spirit in everything, old Europe is probably destined to, one day, accept an artistic renovation from young America.

ONE should distrust charcoal. It is a flatterer which is satisfied cheaply; the pencil is more exacting.

PHOTOGRAPHY gives the commonplace resemblance that everybody can see; the painter alone penetrates into the intimacy of the model, and detects the radiance of the physiognomy.

BEFORE admiring a still-life, one must see if the painter has known how to treat the ground of his picture.

IN general, great colorists are born by the sea.

TRUE artists have a preference for ugly beauties.

THE moon beautifies everything. It lends accent to sterile landscapes that the sun itself is powerless to animate, because it suppresses details and gives value only to the masses.

IN studios, the pupils drawing from models succeed better with the back view of the Academic figure than with the front.

WHY have those persons who imagine they invented Impressionism nearly all the same impression before nature? It seems to me that it should be the contrary.

A PAINTER ought sometimes to consult a sculptor, and vice versa.

A TOO short arm now and then by Rembrandt is, nevertheless, "alive;" the arm of an Academic drudge,

executed in exact proportions, remains inert.

Do not exert yourself to make too perfect studies from nature. A study should be an exercise without pretension.

IT is always dangerous to paint a portrait for nothing, for the person who has sat for it never defends it when it is criticised.

THE broad noonday sun discolours; the indefinite and mysterious hours of dawn and twilight are preferable for the painter.

THERE is no coloring without reflections.

THERE is no artist's studio, even a mediocre one, in which a study may not be found superior to his finished works.

ONE paints dry and hard at the outset; suppleness only shows itself when the artist is in full possession of his art.

NOTHING is forgiven in a picture with a single figure; many things are excused in one with several figures.

THE sincere approbation of his professional comrades is, for the painter, the most flattering of recompenses.

THE tendency of study in the Munich schools, according to a recent letter from a student, is largely toward work out-of-doors. The annual summer excursion is no longer to some brown and rusty old Bavarian convent or castle but to Venice or Holland. The result is that many of the worst conventions of the Munich school of painting are being modified or exorcised away. The grays have a value now which the browns used to usurp entirely, and the broad light of day is taking the place of the more restricted and artificial illumination of the studio. The works of the old and modern Dutch painters are especially recommended by the professors for their pupils to study and to imitate.

AN old pupil of Couture's tells how the master came into his school-room one day when the model was in exceptionally good condition, the light specially fine and the circumstances of the séance altogether auspicious. As he entered one of the students got up and went to the tub of water in the corner, leaving all the rest buried in their work.

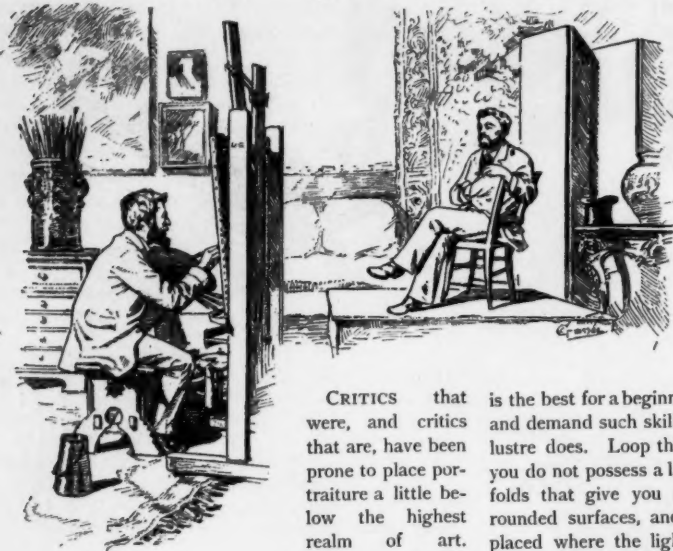
"What are you going to do?" asked Couture, roughly. The student showed his hands, which had some paint on them, and replied that he was going to wash them. Couture dabbed his thumb in some paint on the palette of the nearest student and made a smear on the dainty pupil's forehead.

"You had better wash your face, too," he said.

The face-washing was the last act of the students when they had finished their work for the day. The dainty pupil took the hint to heart, apologized, and sat down at his easel without visiting the tub. If he had not done so, he would never have entered the school again.

PORTRAIT-PAINTING IN OILS.

I.—INTRODUCTORY SUGGESTIONS—SOME PRELIMINARY HINTS ABOUT PAINTING DRAPERY.



CRITICS that were, and critics that are, have been prone to place portraiture a little below the highest realm of art. Whether this is right or wrong, it is

certain that he who can paint all that we mean when we speak of the human face divine has attained a very high place. A little less than this the camera can do; and by all means leave the work to that faithful instrument if you are not conscious of possessing a talent that can be made to excel it. Before the camera was invented, even a poor portrait might be more desirable than none; but no one would be grateful for a poor portrait now.

It is well not to be rashly credulous regarding indications of genius in this direction. An interest in faces—even a fondness for studying faces—is very common. It begins when the infant first fixes its vague gaze upon its mother's features; it is kept up until the man of the world learns to catch every flash from the human countenances around him.

In a picture-gallery, faces are likely to attract the attention first. The uncultivated taste will perceive beauty in a face when it would be slow to detect it elsewhere.

If a person has talent for portraiture, he is quite sure to evince it early. If, as a child, you have been inclined to amuse yourself by drawing even grotesque faces; if your spontaneous impulses have generally been in this direction, then you may safely conclude that this is your field. Sometimes a wonderful facility in catching likenesses is soon developed. This may depend upon a mere readiness in copying peculiarity of feature and prove available for something in the way of caricature only, or it may have behind it the power of a Raphael. In any case, lose no time in beginning to study technique. The more original merit your work shows, the more is it worth while for you to avail yourself of all the aids that time has accumulated for you.

It is to be hoped that you have had some years of practice in drawing from still life, especially in the study of the antique, before you attempt a portrait. Each cold cast that you have worked from may have seemed to embody a soul, and at times you have communed with it, forgetting that anything more real existed for you; but now it has vanished like a ghost, and you have life, warmth, motion, with its ever-changing expression before you. The same considerations that you then gave to position, light, shadow, etc., you now give in placing your sitter. Keep on with your charcoal or crayon until you are as much at ease as you were with your casts. Faithful work will have, from time to time, overcome whatever nervousness and anxiety you may have felt under the new conditions; and when you can make a good bold free-hand drawing of your subject, when you can do him full justice without wearing out his patience, you may venture upon tentative efforts in oils.

It is not to be supposed that you are in no way familiar with these tempting tubes. If you have ever painted flowers or fruit at all, it has given you a happy experience. There is a very practical hint in that pretty simile of Sir Joshua Reynolds's: "The cheek of a child is like a ripe peach."

We will presume that you have long been in the habit of studying devoutly the best portraits and figure-paintings to which you have had access, and that your con-

ception of a portrait has nothing in it suggestive of the wooden doll or the conventional saint. You have learned, of course, in working in black and white, to avoid hard lines and the kindred faults common to beginners;

and you are prepared to put your portrait canvas upon your easel if you have, by means of other practice, acquired a pretty thorough acquaintance with oil colors; but if this is not the case, you had better give your model a vacation and set about studying drapery. With this you will have safe practice, and it constitutes a very important part of the work at hand.

Take a good-sized piece of some heavy fabric that will form round, rich folds—cloth

is the best for a beginner, as it does not take strong lights and demand such skill in treatment as material having lustre does. Loop this upon some article of furniture, if you do not possess a lay figure, and allow it to fall in deep folds that give you some diagonal lines, some well-rounded surfaces, and some decided angles. Have it placed where the light will strike it from one rather high source at the left, and sitting a good distance from it, just so that you look at it when inclining your head a little to the left that your easel may not obstruct your view, trace with a pencil on a piece of French oil sketching paper a correct outline of these folds.

It is well if you have not chosen anything of a brilliant color, for quiet tints are less likely to prove troublesome under inexperienced hands.

We will say that your fabric is a chocolate brown. Set your palette with the following colors, putting the first-named on the projection near your thumb, and so around near the outer edge of the palette in the order in which I mention them, giving the largest quantity to those that correspond nearest to the actual color of the cloth—Cremnitz white, Naples yellow, yellow ochre, burnt umber, Vandyck brown, terre verte, madder lake, ivory black.

This will give you a palette as rich as you will be able to appreciate the need of, and still simple enough for you to manage.

Take of the white what will make a thick mass on the first inch of your knife-blade, and lay it on the centre of your palette; add about half as much Naples yellow, and rub them thoroughly together with the flat of the blade. Scrape this up and lay it just below the color first put out, for it is to be begin a row of mixed tints. The next tint is to be formed of the same with the addition of one part yellow ochre. Then all these again, with the addition of one part burnt umber. Then these again, with one part Vandyck brown.

You now have four warm tints. Next, mix together terre verte and madder lake (complementary colors) in such a proportion that you lose both the red and the green and get a neutral tint. Add white sufficient to form a light neutral, and place this tint just below the first light warm tint. For the next, you want the same without the white, for the next, the same with sufficient ivory black to make a very dark neutral. This gives you three cool tints.

Now select several of your short, flat bristle brushes, varying in size from one half to one inch across—always use the largest brushes that you can make serve your purpose, and your work will be the broader and the more effective for it. Study your folds of cloth carefully, and see where they suggest the application of the various tints prepared. Decide where you want your darkest warm tint—that which approaches nearest to your prevailing local color, and, having first dipped your largest brush in drying oil, charge it with this tint and apply it to the surface of your canvas, with short, vigorous touches.

It is best to begin upon that portion of the drapery which is farthest from you. Lay in all that is required of this tint for a good space, then paint the deepest part of the adjacent folds with another brush, employing clear Vandyck brown. You have probably fancied that these places wanted black, but deep recesses want warm color, not cold. With another brush lay on your next lighter warm tint where it seems to be called for. Remember your work is confined so far to the distant portion of your drapery, for if you begin by spotting it and streak-

ing it in various parts, it will not be easy for you to see quite what you are doing.

Now apply your cool neutral tints in the same manner, where careful study shows you that they are needed. This will be much more difficult for you to decide, for cool tints are not easily recognized by the unpractised eye, especially where they seem directly opposed to the local color. Be sure to use cool tints on the edges of cast shadows. Do not be appalled at seeing your work assume a broad blocky appearance, and do not be tempted into softening up and smoothing down. Let each tint lie on fresh and bold as at first. Now you are ready to use your warm lights. Lay on the second one wherever it seems to be required; then, with a full brush and a deft touch that leaves the color strong and telling, throw on your highest lights.

A portion of your drapery is now painted, and with the experience that you have gained, proceed with the central portion in the same way. Lastly, with the nearest portion. Your work will, as the surface gets covered, look less and less startling, and the nearer portions will grow bolder and stronger, which is what you want.

Persevere with similar studies of drapery, employing after a time other colors on the same principles, until you can produce what will, when placed at a proper distance, represent perfectly the fabrics themselves.

Do not mind how broad and rough your work looks near by. Until you can become perfectly independent in this respect, you will be sure to produce nothing but what is feeble; and you will please only the uncultivated, who desire, as Rembrandt said, "to smell of the pictures!"

"I have made these direct instructions as simple as possible, because those who need them at all, need them in this shape. Instructions that are not concise and simple, confuse and discourage the beginner instead of helping him. Indeed, they are only intelligible to the initiated who no longer have any use for them.

Any reader whose previous experience has made him confident that he can afford to scorn the oil sketching paper and start out on the genuine canvas, will have been warranted in ignoring some of these details; and, after securing a perfect likeness of the sitter in outline, he can apply the principles to the actual drapery in the portrait. Perhaps he may feel competent to venture further and attack the accessories that he may wish to bring in.

H. S. SAKING.

LANDSCAPE-PAINTING IN OILS.

AN admirable handbook on this subject has been prepared by Henry Leidel, Jr., son of the well-known New York manufacturer of artists' materials. It is based on the German work of Professor Fried. Jännike, with the exception of Parts II. and VI. on "Colors" and "The Materials Used in Painting," which are compiled from Field's book on "The Power of Colors in Painting," and Mr. Leidel's own practical experience. Beginners who have no other teacher will find it really invaluable, and even professional painters will meet with suggestions in technic for which they may be grateful; for, in the adoption of the best processes, this capital little treatise is fully up to the progress of the times. Particularly useful to the novice will be found the numerous tables of color combinations, embracing not only sky and clouds, distance, middle-distance, trees and vegetation, and foregrounds, but also figures and cattle.

The following extracts will give an idea of the thoroughly practical character of the book:

The sun at sunrise is painted with Naples yellow and white, which tint also prevails in its immediate vicinity.

The moon is to be painted with yellow ochre and white, and the atmosphere in its immediate vicinity with yellow ochre, white, black and cobalt.

Paint the sky in at once; but if two paintings are necessary, the first should be lighter in tone than the sky is intended to be when finished; it should also be observed that the sky should not be painted too blue, as it is easier to deepen the blue tint by a little scumbling, while it is not so easy to recover a light brilliant tone if the blue has been laid on too heavily. This is a fault into which beginners are apt to fall, and they should therefore be warned.

Light clouds are painted over azure ground with but little color.

Those sides and borders of clouds which reflect the light of the sun are to be laid in with warm horizon tints; for the variously tinted clouds use, at one time, vermilion; at another time, Indian red; at another, light red; at another, madder lake, and when the clouds are of a yellow-reddish tint, you may add yellow ochre, but care must be taken to avoid carrying the grays upon the luminous part of the clouds.

It is of great importance to place the warm-toned clouds with

distinctness and clearness upon the blue ground, so that, while the blue of the sky may partake of the light gray of the clouds—a gray not far removed in strength from the warm light tones of the flakey clouds—yet the crispness with which these clouds are put on, brings them sharply and brightly out.

In order to give solidity and brightness to the high lights of the clouds, these lights must be laid on with stiff color containing but little oil in it.

The clouds should be painted on the sky while the latter is yet wet, and they are then united by having their edges blended; but where the lights of the clouds are sharp and well-defined, they are best produced by being put in when the first painting is quite dry.

Never use Prussian or Antwerp blue in the sky, as these sharp and poignant colors have nothing in general with the sky, and the effect of their use is very disagreeable. For the gray tones of the sky and clouds heavy colors should be avoided. Ivory black and white, with a slight touch of a warm red, form a desirable variety of tints for this, or for the very light gray airy clouds, cobalt, madder lake and yellow ochre is very useful.

All distant objects, lying immediately under the effect of a clear sky, will have in their tones a portion of the azure and other tints of the sky. In painting them, they should be treated broadly, without detail and with masses of light and shadow; indeed, vagueness is necessary, both in outline and tint, each, of course, being tempered by the degree of remoteness in the objects, as well as by the state of the atmosphere and the time of the day.

Dark objects become lighter and light ones darker by distance—though not in an equal degree; for lights are slowly lost, while dark objects part with their color more quickly in retiring. The distance, however, at which these two classes of objects become of one color or tone, depends upon the state of the atmosphere.

As the objects advance toward the foreground, a little more distinctness of color may be given; but it must rarely be stronger than that tone which black, white, and yellow ochre will produce. It is of first importance to make the middle-distance, in color and in the nature of its objects, of such a character as will lead the eye agreeably and perceptibly to the foreground.

A little warm colors or a delicate gray and Naples yellow may be interspersed either in buildings or in the objects which may require such a variety.

In mixing green tints from blue it is well to remember that cobalt produces delicate tints, French ultramarine deeper and darker tones, while indigo forms very dark tones leaning more or less to black, wherefore it is very necessary to be careful in the use of the latter.

In the middle-distance the greens of the land and trees gradually partake of the aerial tone of the distance in proportion as they recede toward the horizon; yet it is well not to neglect those accidental touches of the sun's rays which give such important aid to the painter by separating the various divisions and breaking the monotony of the landscape: these bright spots of light should be slightly golden, yet of a very subdued character, compared with similar effects in the foreground; they are of various tints; some of them yellowish, others almost a flesh color, some roseate, and others again of an orange tint.

Having observed the proper color, lay the foliage in irregular blotches with a brush filled with plenty of color freely mixed with megilp; the copious use of this vehicle imparts a rich pulpy appearance to the work. Then take a small sable brush and mark out and form these irregular blotches into a more defined shape and variety of touch.

Paint the half shadows of the foliage with opaque color. Leafing, when against the light, is richer in color than when under the reflections from the opposite sky; in fact, the upper sides of leaves are generally smooth and glossy—a condition which causes them to take the reflections of the sky; hence, the outer touches ought to be cool (partaking of the coolness of the sky); not so the interior masses.

Painting into the depths of the shadows with decided dark touches prevents the whole from being flat and heavy; it is necessary also to paint into the retiring—that is, the more distant portions—while yet wet, with more delicate opaque tints, for this not only takes off the effect of too much sameness, but gives greater relief to the advancing branches.

Do not, in the first painting, make your trees of a fine green; depend, rather, for the proper effect, upon repeated glazings and touchings afterward into the masses with delicate gray and green ones.

In painting trees, consideration must be taken of the unsteady appearance, the constant waving, of the general mass. It is therefore better to put the general effect in with the end of the brush, or in such a way as will give a rich surface to work upon—a surface filled with transparent color of unsteady character laid in with reference to the subsequent finished painting; for in commencing trees, or anything else, it is of first importance to work with reference to the finish.

Trees are often laid in, over the sky, without detail, the visible portion of the sky when small being thus obliterated by the mass blotched on; in such instances the little points of azure or sky are put in during the second painting. It is necessary to make the extremities of the branches more tender in color than the middle parts, and by letting the lights be seen through various portions great thinness and beauty may be obtained and thus that solidity and heaviness avoided which are so unpleasant to the eye.

In painting stems and tree-trunks, lay in the stems with color as near to nature as may be practicable, then take a pointed brush-handle and draw the detail in through the color while yet wet. When the whole is dry, glaze over those details nearest forward with an admixture of a little black and burnt Sienna, and wipe it partially off so that a small portion only remains in the crevices; scumble over the distant stems as well as the retiring parts of the

nearer ones, with a little pearly gray, causing them to melt in with the surrounding background.

In painting water, whether in a state of motion or quiet, care must be exercised so as not to paint it too light for its surrounding banks, and thus throw the whole picture out of harmony. Shores and banks should be given a foreground character, as they approach the eye, by means of stems, and the reflections of trees, etc., in the water; but, independently of this, greater minuteness of detail and richness of color should be aimed at and much made of hedges and reeds, as these tend to soften the abrupt harshness of the stems of the trees. Water is treated in the same way as the sky and can therefore be laid in at the same time, with the same tints, but of a paler and weaker kind. Always treat water broadly.

Reflections are usually laid in at the same time the reflected objects are painted, but with less pronounced tints. Always draw your brush in a vertical manner when putting in reflections, leaving those small horizontal lights to be put in later. Broad masses of light are, however, laid in at once.

Amateur Photographer.

CONDUCTED BY GEORGE G. ROCKWOOD.

PHOTO-HOLIDAY CARDS.—Let me suggest something new for a Christmas or New Year's card. Select an 8x10, or 5x8 negative of some interesting or picturesque object, exterior or interior. In the least important corner cover the negative with a neatly-cut piece of black or yellow post-office paper cut into an oval, or other appropriate form, say 1½x2. This will remain in place long enough for the purpose, or it may be attached by a little gum. Prepare another oval or double elliptical mat of the same material, but large enough to allow the entire negative to print. This will give the picture with a white oval in the corner, and a clean, white border. Then cover the entire sheet with the same yellow or black paper, leaving an opening precisely the same size and form as the small oval, which is now white. Upon this opening carefully adjust a portrait negative of yourself, or of some one acceptable to the recipient, and print it into the small oval. We now have a print of the landscape, and a portrait with a white margin. If unskilled in lettering, let a show-card writer paint on the outer edge of a sheet of clear glass, in a position to print upon the margin, which has been left blank, the words "Merry Christmas," "A Happy New Year," or some such legend. This, of course, should be painted on the glass in reverse, or backward, so that when it is printed on the silver paper it will read properly. Now, having covered the pictures with the same black or yellow paper, print faintly the legend upon the border. Then tone, fix and mount. If the central or larger picture should be of a homestead, or of some familiar interior, this, combined with the portrait of the donor, would make a holiday card of decided interest.

PERMANENCE OF PHOTOGRAPHS.—There is much discussion in the technical journals and at society meetings concerning the permanence of the ordinary prints on albumen paper, and I am often asked for an opinion on the subject. Facts are always better than theories. Among the first pictures I took was a series of photographs of some of Eastman Johnson's pictures; this was in 1899. One of these prints now hangs in my library as bright and fresh as the day it was framed. In portraiture I have been equally successful. My treatment of prints, however, is slightly different from that generally practised. My photographs are uniformly soaked in clean or running water for fifteen to sixteen hours after printing and fixing. This is rarely done, as it is said to affect the brilliancy of the pictures. While this is possibly true in a measure, I feel sure that the practice is conducive to their durability.

ECCENTRICITIES IN LIGHTING.—An amateur sends me a cabinet size portrait, asking "What ails it?" The plates were good, the development was satisfactory, but the result is curious, inasmuch as the head of a fine-looking man in perfect health is made to appear like a skull. It is an instructive illustration of the result of bad lighting. The light is so arranged as to exaggerate into caverns every indentation in the face. It is the most successful caricature, of the sort, I have ever seen. How it was done I know not, but this is the way I should go to work to produce such a result. I would place my subject against a dark background, and then from a very small top skylight concentrate the light upon his head, being careful that no other light, either direct or reflected, reached him. By this means I could come very near getting the effect.

SUGGESTION FOR FILM NEGATIVES.—Lightness and portability of apparatus seem now to be the objective point of all photographers, both professional and amateur. To secure this end it seems evident that some form of film or paper negative must be used. The paper negatives of Eastman seem to be all that could be desired with large pictures, and are reasonably successful in the small sizes. I would like to suggest to some of our amateur experimenters in emulsion to make the following experiment. I shall be happy to record the results in these columns. Render to any degree water-proof any good photographic paper by sizing it with any gum or resinous substance which is readily soluble in benzine, naphtha, etc. The surface being thus prepared, have the paper calendered, or in some manner rendered smooth. Then, in convenient sized sheets, coat them with emulsion, precisely as glass would be prepared. After development, make a double or single transfer, as in the carbon process. The most self-evident plan would be to apply a gelatine film, while wet, as now is done for supporting purposes. When it is dry apply to the back of the paper or support of the negative, naphtha, which will at once dissolve the gum and release the film, leaving it upon the gelatine support. I imagine

we should now have a negative free from all granulation, such as is sometimes imparted by paper, and which could be printed from either side.

NINE THOUSAND PHOTOGRAPHS A DAY.—Mr. Eastman tells me that he is about to introduce a printing-machine—automatic, after the apparatus is once timed and "set"—which will print nine thousand pictures a day on bromide paper. The paper is prepared in long bands on spools, and is fed into the illuminating apparatus, a species of optical lantern, in sizes or lengths which may be most desirable. For instance, for the octavo size, the paper is ten inches wide, and fed into the instrument seven inches at a time. It is, I imagine, similar in principle to the Fredericks machine, which was in use some twenty-five years ago for the purpose of printing on paper prepared by the old serum process, mentioned before in these columns. Mr. Eastman is the inventor of this last improvement, and, like all of his enterprises, it is eminently practical and simple.

A "PERPLEXED AMATEUR" says, in sending me some prints: "I have tried the sensitized papers and all the best brands of albumen paper, but fail to get the rich purple tone which I so much desire." The fault is with your negatives. All seem to be either over-timed or slightly fogged. It is impossible to get rich chocolate browns or purple tones unless the negatives are of the right quality. Try less time, and carry the development further; only a brilliant negative will make brilliant prints.

NEW APPARATUS INVENTIONS.—At the regular meeting of the Society of Amateur Photographers of New York, in October, Mr. Barker exhibited an improved form of camera invented by himself. It consisted in having one lens-front and bed-frame which can be mounted on various-sized backs with bellows. One end of the bellows was fastened to the back frame, while the front was attached to a circular wood ring. A pivoted flat brass hook on the back of the lens-front held the ring in position and permitted the bellows to rotate. If a 5x8 back and bellows was to be unshipped and removed, the flat hook was raised and the circular front slipped out; then, by pushing the back sideways with a knock, it was at once released from the bed-frame. An 8x10 back with bellows could be immediately attached in the same way. The object was to save the expense of having two complete cameras. The back was novel, but rather exasperating. The 8x10 back will always make a small picture, but if one wanted to make an 8x10 and had only the 5x8 combination, it would be somewhat embarrassing. Mr. Barker's invention, however, has the decided advantage of compactness. I think Mr. Grisdale's attachment suggests an improvement upon Mr. Barker's. It enables him to use the holders the full size of the camera-box, or any desired size smaller. Another excellent suggestion of Mr. Grisdale's was that of painting one side of the end of the slide white. That side now being outward, shows that the plate has not been exposed, and after it has been exposed you simply push the slide in, so that the black slide comes out.

FOR WORKING DRY PLATES.—I have yet to see anything more satisfactory than what was introduced during the tannin dry plate period, and was known as the "Stock box," being named after its inventor, John Stock. This consisted of a camera and one dry plate-holder, and, so to speak, a magazine of plates. This latter was a box in which a store of dry plates is placed in grooves so arranged that the plate-holder or shield could be inserted in the slot on top of the plate-box, which was automatically opened by the holder. The box was then tilted, and a plate would slide from its groove into the holder. As the plate-holder was withdrawn, the box was automatically closed, and the holder itself made light-tight. After the plate had been exposed in the camera, it could be restored to its place in the box, reversing the operation. The holder could then be applied to another slot, and another plate could be taken out, and so on, until two dozen or more plates were used. The box containing the two dozen plates was much more compact and cost certainly less money than the proper number of plate-holders to contain as many plates. I do not know whether the box is made now; if not, some enterprising dealer should revive it.

DON'T!—Among a series of suggestions, beginning with "Don't," recently offered by a member of the New York Society of Amateur Photographers, was, "Don't go into raptures over every new developer." The gentleman was right, for it does seem to be the destiny of almost every amateur to discover or invent a new developer. There is but little variation in all of the published formulas, and it is a safe rule to use that of the manufacturer, which invariably accompanies every package of plates. Another: "Don't take your plate out of the fixing bath too soon." The result of haste is to produce fog and render good printing of the negative difficult.

PHOTOGRAPHING THE AURORA BOREALIS.—At a recent meeting of the Berlin Photographic Society, among other novelties exhibited by one of its members, was a photograph of the Aurora Borealis or Northern Lights. This has often been attempted, but never accomplished till now, by Tromholt, with color-sensitive plates.

REDUCING DENSE PLACES IN GELATINE NEGATIVES.—Professor Vogel relates that a short time ago he took a view in Torgatten, Norway, of a rocky cave looking out upon the sea. As was expected, the opening of the cave was considerably over-exposed, and was also surrounded by an ugly halo. In order to reduce this portion without affecting the rest, he dipped the negative in water till it was thoroughly wet, and then dried the portions not to be reduced with strips of blotting-paper. Holding the plate in a horizontal position, he laid with a brush upon the portion of the plate requiring to be reduced an aqueous solution of persulphate of iron, while he watched its effect with a looking-glass held underneath. The effect was so striking that, after a few minutes, not only the halo disappeared, but the whole of the over-exposed part of the landscape was reduced to the required density. Nothing remained but to wash the plate in a thorough manner for one hour,

DECORATION & FURNITURE

HINTS FOR SIMPLE DECORATION OF UN-ADORNED CITY APARTMENTS.

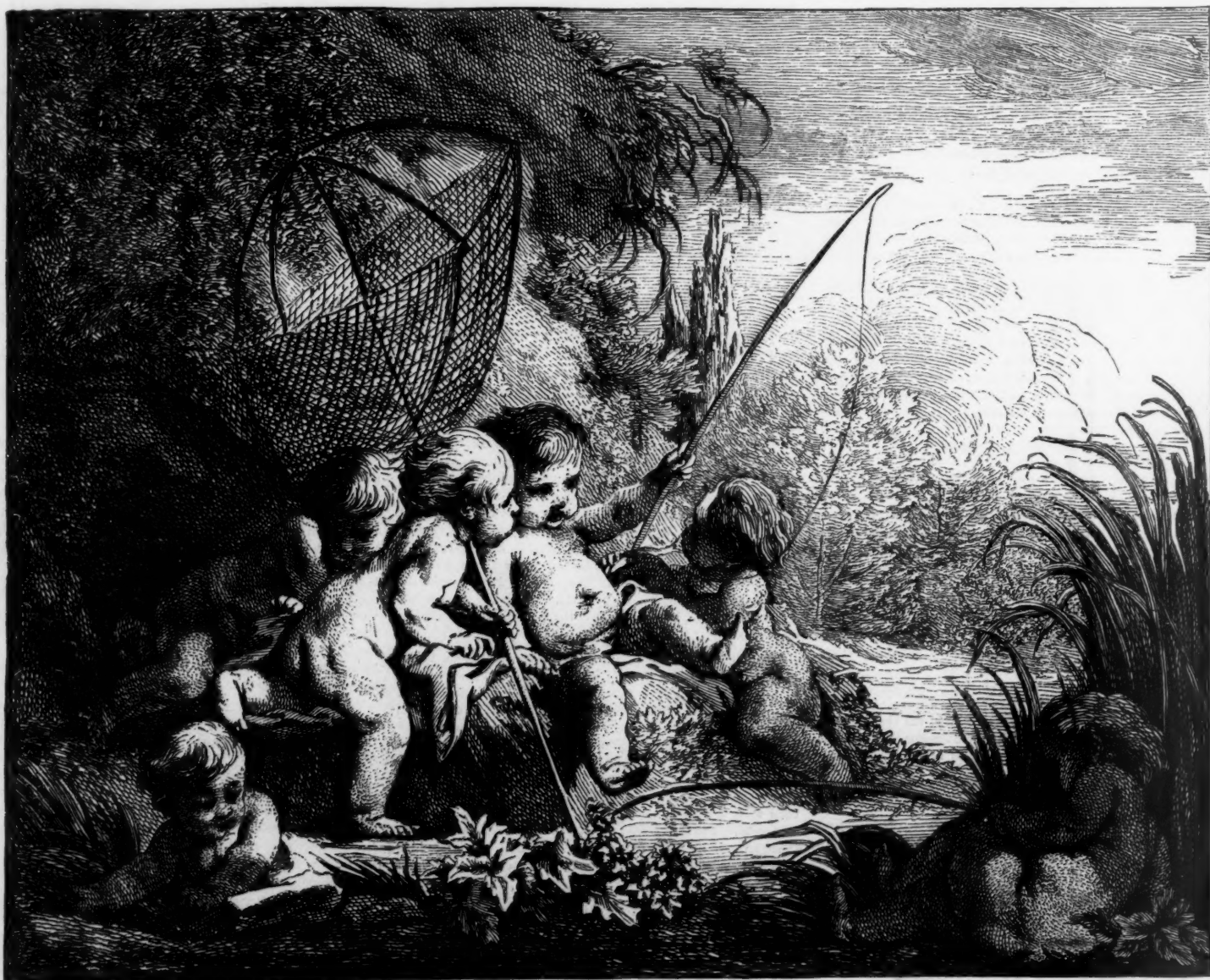
IV.

SO far, we have described not the worst nor the best dwellings of the new quarter of New York. Our examples have been chosen so as to show what may be done with the average flat or small house. But it would convey a wrong impression if we were to take no note of the numerous substantial, cheap, and pretty houses that have been built or are being built in the district in question. These will hardly disturb, in New York City,

to overcome the defects of a badly-arranged one. And, as most of the occupants of this better class of houses will be tenants, and not owners, they come naturally within the scope of these articles.

There is in One Hundred and Fifth Street a row of small brown-stone houses which are in some respects vastly superior to those before described. They have each a short hall, about fifteen feet by five, with vestibule, and a lath and plaster elliptical arch, across which a portière can be hung to shut off the view of the stairs and large hall or living-room. The reception-room in each opens directly on the hall, and is fifteen by twelve feet in area and twelve feet high. It has a large square window divided into two lights with transoms. The living-room is fourteen by fourteen feet, with a six-inch

is seventeen feet square, leaving out of account a small recess by which one enters from the stair-landing, and which is divided from the larger part of the room by an arch and from the closets belonging to both front and rear rooms by another. The obvious intention is that this little space, about eight feet square, should be curtained in by portières hung on rods inserted at the spring of the arches. Thus shut off, it would serve as a sort of anteroom to the large bedroom. The rear room is smaller in both directions, space for the bath-room having been reserved out of it. The upper floor is divided into three rooms, the middle one of which is lit by a skylight. Kitchen, heater and store-room are in the basement, reached by a stair from the hall, by another from the dining-room, and by a flight of stone steps under the



DECORATIVE PANEL. BY BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 47.)

the general rule of bad workmanship, worse taste and high prices, but they will undoubtedly have an excellent effect throughout the country. It is the exceptional that is copied, provided it is properly introduced to the public; and we mean to do our share in making known what is good as well as what is bad and indifferent in the latest developments of domestic architecture in New York. It is, besides, as often useful to point out how to take advantage of a well-arranged interior as it is to show how

chimney breast opposite the stairs. The dining-room is situated beyond, and it and the reception-room open into the living-room by sliding-doors. The dining-room has a back stairs leading to a kitchen in an extension.

The first floor has, in front, a bedroom with a shallow bay-window, the frame of which is of cast iron, and a smaller square window to one side, an arrangement which looks well on the exterior, but is a trifle awkward from within. It occupies the full width of the house and

front stoop. Though the houses are of the usual length, no air or light shaft is introduced or is needed, the space which is generally given to a third room on the first floor being utilized in large closets and in the little anteroom just spoken of. The central hall is amply lit from the stairs, and by glass door-lights in the doors to the dining and reception-rooms.

The treatment might be either in distemper or in flatted oils, the latter preferable because it resists damp

and may be cleaned with soap and water. A general warm tone, not too dark, should be used throughout. Nothing so takes away from any appearance of space as a scheme involving different colors for the walls, ceilings, and floors of the several rooms of a house, and when the house is small, this becomes doubly important.

We will assume that the tone chosen will be either pale olive or reddish brown, and that the stencilled ornament will be in darker and lighter tones of the same, with other colors when specified. The vestibule should have the lower part of the walls to the height of about four feet cased in stamped leather of a simple pattern and of a single color, a shade darker than that of the wall. This would cost from \$16 to \$20. There should be a deep frieze of conventional ornament in two shades of the same color, and the ceiling might be treated with a pale tint of the same relieved by a few filets of a darker tone. A little gilding might be added in the ornament. The same treatment would answer for hall, staircase, and large hall, or living-room; but in this last some gilding would be requisite, or, instead, an application of silver leaf varnished in places to give the effect of gold. This latter scheme would work particularly well with a general tone of light olive.

The reception-room might be made the single exception from the general scheme, and might be treated in a much lighter key than the rest. The walls, however, should not be left bare, but should have a light tint in distemper, or might be covered with French satin paper. The wood-work might be enamelled white, the mouldings picked out with gold. The ceiling should be treated in distemper, in cream and gold. If stained glass is used in the transoms of the window, it should be

principally in white and yellow opal and clear antique, with no strong colors; or a window-screen of opalescent rings would answer rather better. The window-curtains, portières, carpets, and furniture should all be in light colors. The little anteroom at the head of the stairs, curtained off from the bedrooms, might be fitted with a lounge, a jardinière, and a few books. It will be found not the least useful bit of space in the house. The difficulty in treating the front bedroom is with the small square window, which is totally unnecessary, and which does not look well. It might be filled with a good piece of dark-toned stained glass, if that were not rather too expensive. Perhaps the best thing to do with it would be to fit the opening with a door, and use it as a closet for things that should be kept in the light, and yet out of sight. It will have a better effect to hang the curtains for the large bay-window on a straight rod running right across, than to fit them to each division of the bay. When thrown open, they will form two heavy masses of drapery which will increase the apparent depth of the bay. The other rooms do not call for special treatment, and it is understood that the same general tone is used for all, if, indeed, the upper rooms do not remain white.

(To be continued.)

WHAT is known as "blue-zinc powder" or "zinc dust" is deposited in the condenser pipes leading from the retorts in the process of distilling zinc. Mr. Ferdinand Bosshawk, of Manchester, England, claims to have discovered that paints containing this powder have decided advantages over other metallic paints of that character; that "they have much more body than any other, and much greater preservative qualities against the action or influence of either salt air or salt water, and



DECORATIVE PANEL. BY BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 47.)

are much more economical, as but one coating is required. In making the paint, the proportion of the zinc powder or dust to the other ingredients is varied according to the use for which it is intended, and it may be used in paints as a substitute for white lead or white zinc, or zinc in any other form as now used." Mr. Bosshawk furnishes the editor of *The Artist* with the following recipes: "To make a drab paint: Four parts of whiting, eight parts of this zinc powder, and four parts of white lead are employed. The whiting, powder, and lead are intimately mixed and ground together, and incorporated with suitable oil and turpentine, and dried in the ordinary way. A fine olive green is made by using four parts of whiting, eight parts of zinc powder, and four parts of red ochre. These are intimately mixed by grinding, and incorporated with a proper vehicle and drier in the ordinary manner. A brown color, suitable for ironwork, is produced by using eight parts of whiting, four parts of zinc powder, and four parts each of red ochre and black ochre. The process is just the same."

METAL IN TAPESTRY PAINTING.

FOR backgrounds or illuminations in gold, there are three ways of procedure. One may mix in varnish (mastic) a sufficient quantity of bronze powder of the hue desired, and apply it like any color, except that it must be used rather thick. But, though metallic tints, so obtained, may be used to paint over, they are better applied at the last moment, over the other painting. Colored varnishes may be used, and the ordinary liquid colors, with the varnish and the bronze, and it is in this way that the most delicate effects are obtained.

The canvas may also be covered in whole or in part, with gold leaf, or Dutch metal, which work had better be given to a capable gilder. Or silver or tin leaf may be used, to be given a golden tone by an application of a special varnish, called gold varnish. The tone of this may be modified by an addition of a little rose or yellow or brown varnish. Very beautiful effects may be obtained on silver leaf by leaving parts uncovered by the varnish. The work will then appear as if both gold and silver had been used, but tin will not answer for this purpose, both because of its poor tone, and because it tarnishes badly. Dutch metal, too, should be avoided if it is not to be completely covered with varnish.

None of these processes is absolutely safe for work which is to be pliable, for portières, curtains, or the like. The bronze powders are liable to be shaken out of the folds, and, mixed in the air of a room they would be taken into the lungs. Leaf metal, on the other hand, will crack and scale off in such circumstances. But if the tapestry is to be applied to a panel, or otherwise kept quite flat, there is no inconvenience in the use of metal in either shape. In the same case, oil paints, mixed with spike oil, or turpentine, may be used over a gold ground along with the regular tapestry colors.

A DAINY DRAWING-ROOM.

THE extreme delicacy of the scheme of color of a drawing-room just completed by the firm known as "The Associated Artists" can only be compared to the peculiar beauty of the opal. The dado is in panels of cloth of gold washed over with greenish tints through which the value of the gold appears. The panels are framed in a pale brownish toned plush, and above is a border of cloth of gold framed in like manner. This border is broken with greenish iridescent tints which serve as a background for dogwood flowers and leaves, decoratively treated, and making in the ensemble a band of changing color. The wall space above is covered with a creamy, brocaded silk bordered with a narrower band of color, again the cloth of gold and dogwood. The ceiling is entirely overlaid in silver. Starting from the cornice a decorative treatment of dogwood is carved out in color for two feet, and a foot farther it has melted away imperceptibly and is lost in the silver ground.

Amid all this delicate color is the mantelpiece of onyx and the fire facings of pale blue glass tiles. The window curtains are of a superb pale blue fabric, the design of which is taken from strings of Moorish coins, the only decoration being a deep latticed heading of strips of the pale brown plush, made with the needle, from which depend heavy strands of pale brown silk threads. One of the portières (already described in *The Art Amateur*) has a festooned gold net, holding in

its folds masses of roses, a design exquisite in conception and in execution. The other is of changing brown plush simply finished with a cord of twisted plush and gold, and across it, as a frieze, pendant, double folds of narrow



WROUGHT-IRON KNOCKER.

ITALIAN WORK OF THE SEVENTEENTH CENTURY.

plush fastened down with gold cord, and swinging from each end long meshes of silk thread.

The furniture of the room repeats the tints in white and gold framework, and cushions of pink, and of the same design as the curtains with coins, metal woven on pale blue ground.

ONE of the indications which M. Chesneau, the French critic, finds of the decadence of art in his own country is that painters and sculptors will not, unless



WROUGHT-IRON KNOCKER.

ITALIAN WORK OF THE SEVENTEENTH CENTURY.

under compulsion, paint and carve for decorative purposes. He reminds them that the great masters of the past, even in comparatively recent times, had no such

pride: "Raphael did not refuse to decorate the Vatican with arabesques, or Dürer and Holbein to make designs for the goldsmiths, armorers and printers of their day. In the French school this variety and fertility of occupation was a tradition even so late as the beginning of this century. Delaune and Ducerceau were the equals of the most famous court painters, but they produced decorative designs for architects, sculptors and goldsmiths, gunsmiths, tapestry workers, cabinet workers and potters. At the very height of the French classic period Poussin drew, in imitation of the antique, trophies of arms for triumphal arches and scrolls from Roman bas-reliefs. Le Sueur painted for a private mansion (Hotel Lambert) some panels and mythological figures to ornament the walls and ceilings. Among the extensive collection of drawings by Le Brun at the Louvre, not the least interesting are his sketches for the King's tapestries and silver plate and the groups he composed for the great fountains at Versailles, which were executed by a whole crowd of artists of mark, Audran, Leclerc, De Sève, Migliarini, Bonnemer, Testelin, and B. Yvart, Tubi and Coyzevox, etc. Sculptors of distinguished merit, such as Puget and Caffieri, put more inventiveness into the decoration of his Majesty's ships of war than in the composition of their finest groups. And Gillot, Watteau, Boucher, and before them the three Coypels (father and sons) lavished their most graceful imaginings on the bewitching inventions—a happy medley of Chinese and grotesque designs with figures—which for a whole century served to decorate the piers of ladies' boudoirs, or were framed in mouldings above the doors, painted on spinets and screens. The tradition survived down to the time of Percier and Prud'hon, who did not think it beneath his dignity and genius to design a whole suit of furniture for the first Empress, and the King of Rome's cradle; and in these designs we can plainly trace the poetic grace and tender refinement that characterize his most perfect larger works."

THE Dutch bric-à-brac dealers, it appears, have abandoned Chinese porcelains for miniatures, cane handles, bits of old Sèvres, and Dresden. The article is "sick," as the expert, M. Eudel, puts it. One would not suppose so from the prices brought by some pieces of the Brinkley and Morgan collections. But then, most of these were quite exceptional, and, in the first-mentioned collection, many pieces had an historical and scientific as well as an artistic value, and were well authenticated. It is undoubtedly true that Oriental objects of all sorts, unless of extraordinary merit, are growing cheaper and cheaper. It is another illustration of the old rule in matters of curiosity and speculation that, as soon as the demand brings forth an abundant supply, the demand ceases.

BITS IN THE TIFFANY HOUSE.

THE exterior of the Tiffany house has excited more comment since its construction than any other new house in this city. It has been variously supposed to be a fortress, a brewery, an "institution," an æsthetic warehouse, and an apartment house. The latter touches nearest to the truth, for it has been finally determined that, except those to be occupied by Mr. Louis C. Tiffany, the apartments are to be let, and Mr. Henry Villard has been the first to secure rooms. But no matter what the destiny of the remarkable building, there is no doubt that its foreign and aggressive aspect gives a certain architectural interest to the part of the town where it rears its frowning turrets to the heavens. The style—if one can be assigned it—may be called Bavarian Renaissance. The building is of brick specially designed for it—brick long, broad, and scarcely half the height of ordinary brick; dark brown and mottled in color, brick which, despite its sombre aspect in the mass, has been found to possess decorative qualities, and is much used in interiors. There is a decidedly fortress-like appearance to the entrance which reminds one of the strongholds of the Middle Ages where men of rival factions would cross swords fiercely in the streets and then retreat to a place of safety like that afforded by the great iron gate which closes in the courtyard around which the Tiffany house is built. Passing under a stone-bound arch protected by a handsome iron grill, which works perpendicularly, and during the day hangs from above like a fringe, you find a door at the side, and go up a curving stairway of red marble framed in from above by panels of perforated carving in Moorish designs, cut in red stone. The transition from this warm-toned shadowy inclosure to the cold, glaring splendor of the main hall is more striking than agreeable.

WHITE and gray marble is used profusely in the main hall. Never did marble seem colder or grayer. The coldness is mitigated somewhat by the brown, silver-stencilled panels of the wall which it frames—although the colors seem scarcely related—and above is a frieze of water-green glass tiles. A little stairway of marble leads from the landing to a sheltered nook under the as-



PANEL OF CARVED WOOD. SIXTEENTH CENTURY ITALIAN WORK.

FROM THE CHAIR OF ST. PETER AT PERUGIA, DESIGNED BY RAPHAEL AND CARVED BY STEFANO DI BERGAMO.

cending flight and overlooking the hall. This nook is railed in by colonettes of Mexican onyx with marble capitals resting on a marble base, and which support the ceiling. Magnificent as the hall is in its materials, the mind cannot be persuaded that the delicacy of Mexican onyx and the obdurate coldness and hardness of the marble assimilate; nor that green glass tiles however charming in color combine with marble except to cheapen it; nor that stencilling brought to a level with the eye best serves its purpose.

Of the spacious main hall nothing can be said but in praise. Everything is in harmony. The stairway, which ends here, is railed around by spirals of teakwood. The doors are panelled with Indian teakwood carvings which also enter largely into the great bracketed mantel, with its stains of color, red and olive, still showing, and which is finished with carvings wrought to correspond. The walls are brought to a mellow chocolate brown and are bordered by a wide band filled in with palm-leaves stencilled in many colors. The hall is splendidly lighted, and altogether is a noble apartment.

In the dining-room, the lofty semi-circular vault is stained deep blue, suggesting receding, remoter height; it is spanned by bands stencilled with disks and other designs in white. The curved space at the end is filled in with a bold design in relief, stained in tints of blue and pearl. The higher reliefs which appear at intervals are in glass mosaic, and, doubtless, behind will be gas-jets giving light and color effects such as Mr. Tiffany has introduced into the Lyceum Theatre. There will be a clock in the centre of this panel, and below the panel runs another broad band in relief with bold whirling forms stained to the hue of old ivory. The walls are covered with light yellow calfskin in broken panels fastened down with strips of calf and brass-headed nails. Here, again, the warm tints seem unrelated to the cold, distant tints of blue above, but each are in their way agreeable. An attractive feature of the room is a flight of steps leading to a platform commanding the view from the windows.

ANOTHER dining-room in the house has a corrugated ceiling laid in copper bronze, over which is stencilled designs in red and blue. Stencilling is used extensively throughout the house. The walls of the bedrooms are painted in light tints; and the friezes are all stencilled, generally in successive bands, to which a slightly waving effect is given, almost deluding the eye with the impression of their being widths of some printed textile fabric. Most of the bedroom furniture forms part of the general construction; it is painted in light creamy tints to correspond. Drawers below are ingeniously combined with a recess for wash-bowl and pitcher, and there are drawers and nooks above. At the side a long mirror set in a swinging door conceals a closet.

IMMEDIATELY in the rear of the main hall is a wainscoted apartment known as the private hall, which is conceived in English fashion, with high wainscoting and panels inclosing presses and drawers. Here are seats arched over, the whole effect being quaint and interesting. A narrow, vaulted hall leads to the gentlemen's room, which makes an ante-chamber to the billiard-room. Here, also, is a vaulted ceiling which springs several feet from the main wall and thus affords sheltered nooks beneath which seats are provided. Hooded in the same way is the fireplace, which is bound by metal bands fastened with metal bolts. This formidable and massive treatment is found on all the exposed lines, as those of the mantel-shelf. The billiard-room has an angular dome. The two rooms correspond in color, the tints being yellow and red.

THE library lies in the angle of the house and occupies the upper part of the oriel with its bell-crowned top. It is stained with deep blue, with wood-work, mantel, and band of perforated carving, which takes the place of a frieze. The ceiling has cross-beams of blue stencilled with gold, and its recesses gold modelling in relief. The bell-crowned oriel is inlaid with deep blue glass mosaics studded with jewels which sparkle in the dull light of day, and which at night must be resplendent above the pendant gas-light. This room is one of the most successful, and in it Mr. Tiffany has given his fancy full play. A new feature is the fireplace, which is common to the library and salon. But the blazing logs are on the library side, and their picturesque effect is only seen through plate glass from the drawing-room.

THE entrance to this room is through a Moorish archway and outer court. Here Mr. Tiffany has introduced in wainscoting and panels his fine collection of Persian tiles. The archway is curiously composed of fine carvings in relief; and, if one may hazard a guess, they are the clever adaptation of blocks for paper printing. This rests on pillars, the nature of the construction of which defies conjecture, but they present charming tones of yellow brown combined in floral designs. Here, again, the harsh metallic tints of the arch strive with the columns, and to an even greater degree with the lightness and beauty of tints in the drawing-room which they confront.

THE house abounds in artistic fancies, which, desirable or not in a dwelling, are always interesting. One of these is one of the cupboard-like Breton beds—made familiar by travel and pictures—spindles and all, built into one of the bedrooms, and evidently intended to be used on occasion. The irregularity of the floors is another attraction, although awkward for those unaccustomed to them—two or three steps leading up, and again two or three necessary sometimes for descent. Curves, vaults, and curious angles in ceilings, and odd corners in rooms and passages are introduced on all possible occasions. MARY GAY HUMPHREYS.

Ceramics.

PRACTICAL LESSONS IN CHINA-PAINTING.

I.

THE art of painting on china is usually regarded by the tyro as beset with unparalleled perplexity and danger; and it is quite true that, during the few years since it has been practised outside of the trade, it has beguiled many into spending much time and money without satisfactory compensation. The trouble, however, is not with the art itself, but with those that approach it without recognizing its honest, uncompromising character. Its requirements are simple, but exact. Let them be met, one by one, in all docility of spirit, and the results are in no way likely to be disappointing.

In the first place, lay aside all that belongs to other painting; much may, in course of time, be recalled and applied, but at first we want none of it. Now distant effects are not to be sought. You are no longer to work with a view to making things seem what they are not. Your painting is to invite the closest observation and must present only what is faultlessly beautiful.

Let your outfit be simple, and your first effort modest. Purchase but few colors for preliminary practice, as they are apt to deteriorate, or ooze out and waste by being kept on hand; a list of whatever is needed for rudimentary work will be found subjoined. The greater part of even these few tubes of color may be held in reserve for a while; only let them be turned over occasionally that they may not form a deposit on the under side.

Now forget all the bewildering things that you have heard about the peculiarities of mineral colors; they have their peculiarities, but, if you study them gradually, instead of presuming to encounter them all at once, they are by no means formidable. Also, if you have been so unfortunate as to have heard the usual croakings about the changes produced by firing, disregard them.

Your first practice should be in monochrome. That you may see just what you are producing take some one of the many colors that do not change by firing and learn to apply it to a piece of fine French china in the proper manner. Suppose you choose vert No. 6 brun—(brown green)—press from the tube a quantity equal in bulk to one or two large peas, and pour upon it refined spirits of turpentine sufficient to moisten it to the consistency of thin cream when rubbed thoroughly together with the palette-knife. Take one of your medium-sized brushes, and after wetting it with turpentine, charge it well with the color. Get a mental conception of a simple leaf on your china; where the apex of the leaf is expected to be, place the tip of the brush, and with a slight pressure that will gradually spread the brush, and a deft stroke toward the stem of the leaf, lay the color on, forming the best margin you can. If you decrease the pressure when you get to the base of the leaf, the brush will form a mere line for the stem. If you have made a good-sized leaf, you have learned more than if you have made a small one. Your first attempts may fail to produce natural-looking leaves, but you have simply to wipe them off with a bit of muslin dampened with turpentine or alcohol, and "try, try again." You will soon learn to keep your color so that it will flow freely, and yet so that it will not pond and dry spotty. You will also learn to make your strokes so as to leave the color strong and rich on the parts of the leaves that should appear dark, and thin so that the whiteness of the china shows through and gives you lights where you want them. A skilful stroke will give a beautiful grading of light and shade. If your brush does not produce what you wish it to, never attempt any patching up, but wipe off the color and repeat the effort. There is but one safe method by which the beginner can make corrections. If, in making leaves, for instance, he has thrown the color beyond the desired limits, he can wipe it off, and thereby modify the outline; or he may wipe out all on one side of the mid-vein of a leaf, and form the other half with another stroke.

To add heavy outlines, which is very desirable in china-painting, practice with your brush on some portion of your china apart from your leaves until you can make a smooth line of any degree of strength, then lay the same along the margins of your leaves wherever such treatment enriches the effect.

When you feel equal to attempting to vein the leaves, let them be perfectly dry, and, using a small, nicely-

pointed brush with very little color, make the lines quickly, and let each one alone when it is made. Let them be slight toward their terminations, and vanish altogether where the leaves are lightest. Your first attempts in this way will probably spoil some of the leaves that you have formed, but a little practice will enable you to make such light, easy strokes that you will not disturb the color underneath.

If you wish to make the veins lighter than the surface of the leaf instead of darker, a bit of fine muslin doubled to a point, or else the point of an empty brush drawn along before the leaves are dry, will produce a very natural effect. The wet color will settle in the lines made, and they will not have a scratched appearance such as they would have if they had been taken out in any way after the leaves had been allowed to dry.

You may now begin to vary the tones of your leaves by adding a little brighter green, say vert No. 5 pré (grass green), and also throw in warm tinting here and there with touches of violet de fer (violet of iron). If you wish a russet hue, use a little ochre (yellow ochre). The last-named colors are also suitable for stems and branches.

If you try any design which is too difficult for you to form with your brush as you go on, use the oil crayon, or, better still, the Indian ink, as it comes prepared with a pen fixed to the cork of the bottle for this purpose. A great deal of tracing of designs is done, but there is no excuse for this unless it is for something very conventional. Everybody who attempts to paint in any way ought to have at least a little skill in drawing, and this, guided by good taste and judgment, will improve as your skill in using color improves.

Confine yourself to the colors named until you can produce something really good with them. Of course there are various vines that form pretty decorations; then there are ferns. Among these the Hartford fern and the maiden-hair are very beautiful if you are able to imitate them.

If you follow these instructions to the letter, and never allow yourself to go back and make a single touch by way of patching up unfortunate strokes, you may feel perfectly confident that firing will not change what you do thus far in any way, except to fuse the colors with the glaze and render them more delicate and beautiful.

Very often the shortcomings of the decorator are laid at the door of the kiln. Treat your colors properly, and keep your finished work from dampness and blemish, and you need not be apprehensive about the firing.

By this time you are anxious to try more of your colors, and you want to know which ones are changed by firing. It is a good plan to take a flat china palette and write on it the name of each color with the color itself; use for this purpose, full-flowing brushes, never the same for two colors without washing them first in turpentine and then in alcohol. Always keep a part of a glass of each standing ready to wash brushes. Cover them as tightly as possible when done with them, and when the colors that have shaken out of the brushes have thoroughly settled, pour off what is left clear, in other glasses, to use again. Send the palette thus inscribed to be fired, then it will represent your box of colors; keep it before you as a reference in carrying on your future work, and it will enable you to anticipate the effects of firing.

The next lesson will give explicit instructions regarding the mixing of colors, tinting, etc.

MATERIALS NEEDED.

Lacroix Mineral Colors.

Bleu ciel azur.	Jaune d'ivoire.
" ciel clair.	Ocre.
" riche.	Gris No. 1 ou tendre.
Carmin tendre No. 1.	" No. 6 perle.
" No. 3 foncé.	Brun foncé.
Violet d'or clair.	" rouge riche.
" " foncé.	" sepia.
Pourpre riche.	Vert No. 5 pré.
Rouge capucine.	" No. 6 brun.
" chair 1.	" No. 7 noir.
Jaune jonquille.	" pomme.
" M. à mêler.	Violet de fer.
" orangé.	Noir d'ivoire.
" d'argent.	A china palette.

[The best in use has rows of hemispherical places for receiving colors, an inclined, oblong surface and a cover, the inside of which can also be used for mixing color.]

- 1 Horn palette-knife.
- 1 Ivory " "
- 1 Small glass muller.
- 1 Large fish blender.
- 1 Bottle rectified spirits of turpentine.
- 1 " spirits of lavender.
- 1 " (large) of alcohol.
- 4 Common glass tumblers.
- Several large, medium, and small, red sable brushes.

H. C. GASKIN.



DECORATIVE PANEL DESIGN FOR A GERMAN ARCHERY CLUB-HOUSE.

(PUBLISHED FOR S. G. AND OTHERS, MILWAUKEE.)

ART NEEDLEWORK

CHURCH VESTMENTS.

II.—ORNAMENTING THE CHASUBLE (CONTINUED).



RESUMING from last month the subject of the ornamenting of the chasuble we show in the supplement (Plate 569) the cross enriched at the junction of its plain orphreys by a conventional drawing of the Lamb of God, taken from an example in sculpture of the tenth century. No more exquisite effect of chaste coloring can be conceived than this simple arrangement of ornament on the chasuble suggests.

The vestment should be white; the orphreys, cloth of gold, woven with the faintest indication of a crimson tracery on its surface. The Lamb to be embroidered in silver, or in pure white silk shaded to a pearly gray. Its background a clear, heavenly blue, diapered by gold tambour thread. Circle of nimbus, couched in gold. Crosses, white, on a blood-red ground. Cross borne by Lamb, gold. Ground of band, describing geometrical figure, gold. Letters, "Ecce Agnus Dei," silver, edged with dark violet. Tracery ornament on cusped divisions of geometrical figure, dull red silk. "I.H.S.," crimson, edged with silver. Ornament on each side of "I.H.S.," silver. Narrow border of cross, and edging of chasuble, embroidery, in gold and dull red. The front orphreys to be formed precisely like the back, but with the omission of the design from the centre. The lining to be plain gold color silk, or a mixture of crimson and gold.

The more elaborate chasuble, with the decorated Latin cross, shown in the supplement (Plate 569) has for the design for the centre the figure of our Lord seated (from Queen Mary's Psalter), and attended by angels (sketched from the Adoration of the Blessed Virgin on the glorious tympanum of the western door of Wells Cathedral.) The ground of this vestment is to be cloth of gold, or a very rich silk of the old cream-colored tint; the former material should be chosen if possible. The cross is to be a mass of needlework, wrought upon stout linen, and transferred to the chasuble afterward. The figure of the Saviour, with the vesica encompassing it, should be embroidered separately, and attached to its place upon the cross after the rest of the work is completed. The angels to be treated in like manner. A pale celestial blue is to be the groundwork of the cross. It is to be of floss silk, and couched one thread at a time with fine white sewing silk. The groundwork of the legend is to be worked in long stitch in fine floss, which is to be deep red under the letters, and two shades paler under the tracery. Letters, gold, edged by a fine line of black. Tracery, gold. Stars, gold, edged with black. Angels' albs, fine, pure white floss, shaded with soft gray. Wings

of angels, radiant with many colors toward the tips, and streaked with gold and silver; but fading into the softest white, at the top, and about the shoulders. Hair of angels, golden orange. Very delicate flesh tints for the faces and hands. Description of figure of our Lord: Inner robe, gold; outer robe, rich red; nimbus, red upon gold; hair, rich brown. Throne and footstool, gold, shaded with brown silk. Distant background, within vesica, deep cerulean blue, couched with sewing silk a shade lighter. Background of throne, gold, couched with orange. Band of vesica, basket stitch in gold, sewn with orange, over four rows of fine string. Orb held by the Saviour, gold; horizontal and upright lines to be silver, edged with black

gold, crimson, or of white silk. Next month we shall give the design for, and directions for making, a remarkably beautiful lily chasuble, to be worn on festivals of the Blessed Virgin, but especially designed for the Annunciation, and we shall speak of the different materials of which a chasuble may or may not be made.

A FOURTEENTH-CENTURY COPE.

A COPE of fourteenth-century work, belonging to Mount St. Mary's, Chesterfield, England, is thus described by Dr. Rock: "A very rich crimson velvet cope, of great beauty as a specimen of English needlework embroidered in gold, with subjects much after the fashion of the Syon

vestment, and most admirably executed, but without any heraldry about it. One striking peculiarity is, that the angels carry stars in their hands or lying on their laps. This incident refers to the subject figured in the centre part on the back—the coming to Bethlehem of the three wise men, wearing crowns of kings, the foremost of whom is pointing with his outstretched right hand up to the leading star a little way off, above them. From some remnants it would seem that once certain parts of this cope were thickly studded with seed-pearls, and from its profusion of gold, so unstintedly embroidered all over it, and its rich velvet of so deep a pile and ruby tone of color, it must have been a gorgeous vestment in its day. The creature who once owned it cut it up piecemeal, and gave parts away. Some of it was used as the covering for a cushion. Not long ago the Rev. W. Clifford got together as many shreds as possible of this fine old embroidery, and joined them, filling up the gaps with colored sketches of the wanting fragments, done in excellent taste upon the new linen lining of the restored cope."

A GREEK CHURCH CHASUBLE.

THE sumptuous chasuble shown on page 45, as its richly wrought ornament and the Byzantine feeling in its ornamentation show, belongs to the gorgeous ceremonial of the Greek Church rather than to that of the Latin. Such a robe is worn only by a high dignitary in the more elevated parts of the service. The material is cloth of gold, and the ornament is wrought in gold, white, and, perhaps, a little red. The chasuble is slashed at the side, otherwise it would be so massive and stiff that it would be difficult for the priest to get into it, as the head is thrust through the opening in the neck, according to the earlier and simpler forms of the chasuble. It also has sleeves, an alteration from the early forms, not until later years adopted by the Latin Church. The ornament is altogether symbolic. The double cross pertains chiefly to the Greek Church. The Christ enthroned on the rainbow signifies His dominion over



ITALIAN SIXTEENTH CENTURY TAPESTRY, WORKED IN GOLD.

IN THE SPITZER COLLECTION.

The crowns at each extremity of the cross may, or may not be worked; they do not belong to the work of the Middle Ages, as in every instance we find the cross on the chasuble without florid terminations of any kind. Crowns and foliated finials are quite of recent adoption. Sometimes, only the three upper crowns are used, and sometimes only the two arms of the cross are thus treated, in which case the stem of the cross reaches the upper and lower extremities of the vestment. Those of our cross are to be wrought only in gold, and outlined with dark red. The outline border of the cross will be best in gold basket stitch over four rows of string stitched down with red. The lining of this chasuble may be of



the universe. The symbols of the four evangelists accent the surrounding circle. Below is an assembly of apostles and martyrs. The Greek cross is happily introduced as one of the ornamental forms.

NEW EMBROIDERIES.

RECENT embroideries of the Associated Artists rival anything they have heretofore done. The largest is a wall-hanging in tapestry stitch, the subject, Penelope, being a prize composition by Miss Dora Wheeler, made in Julien's studio in Paris. The figure is life-size. With face half-averted and arms outstretched holding the threads, Penelope is unravelling her work. On one side hangs the web, and around her is the framework of the loom. The ground-work is a dark green tapestry canvas, and the face, neck, and arms are solid embroidery. Ordinarily, the ground chosen represents the flesh tints, and requires only the necessary drawing, but in this case it is the needle that has undertaken the most difficult task.

Another tapestry work is the reproduction of Jules Breton's "Harvester," a female figure carrying a sheaf on her shoulder in a twilight landscape. The framing deserves a word or so. The picture is immediately surrounded by a brown plush border on which is appliquéd a shell design in the same hued plush, couched with brown flosselle. An outer border of darker brown plush finishes the work, which has really much of the charm of tone as well as of design and the pensive sentiment which attach to Jules Breton's work.

A portière intended for the Louis XVI. drawing-room in the Tiffany house, noticed on another page, is on lemon-colored tapestry canvas. The design is an elegant arrangement of a gold-meshed net in a festoon, across the upper part, which falls at one side as a drapery. There are masses of roses, red, pink, and yellow, with their foliage; some have escaped, while others lose their petals, and in this way carry out the lines of the design. The roses are embroidered in silk, and the net is formed by couchings of gold thread.

A large portière, the design of which is taken from the fleur-de-lis, might be a text from which to discourse of the many things which pertain to the embroiderer. In the first place the design: While the portière is, in effect, covered, the design is in set figures formed by a fan-like radiation of the flat, spiky foliage which here and there supports the flowers. The arrangement is very striking, and its cleverness and suggestiveness please quite aside from the beauty of color and execution. The flowers are frequently drawn in perspective, and this union of the conventional in the radiating forms and the realistic service of the forms in detail is worth comment. The color is happily managed. In the lower part of the curtain the greens are deeper, the blossoms a darker purple. As the embroidery proceeds upward the scheme lightens, and at the top of the curtain the flowers are almost lost in the ground, which is a light yellow in which is a gleam of lavender.

The Decorative Art Society has begun to gather in its summer harvest. One of its new works is a portière of dark blue plush. This has for its only adornment two bands across the top. The upper of these is the wider. It is of heavy white loosely woven material, such as was in vogue for dress goods. On this is a band of embroidery in coarse crewels, the design being taken from the fig, with its foliage in effective floriated forms, done in Kensington stitch, in blues, browns, and dark reds, the stitches being at least a half an inch long. The white ground is relieved by long stitches at various angles, in grays, fawns and other tints just off of white. The lower band is executed in the same way, but is not so wide.

A portière that may serve as a guide for other combinations of color and arrangement is on cream white twilled silk sheeting on which are appliquéd flowers in groups and singly of plush. The form is best conveyed by the dogwood used perfectly flat, its drawing manifested by couchings. The color here used is lavender. In the lower part of the curtain the tint is deep and is varied. In the upper part the tint is lighter. This method of treatment would be effective in appliqué forms of the same color on the ground, but of different materials, as plush on silk sheeting.

A small table-cover at the Decorative Art Society is of golden brown plush. In the centre is a large star with double points. From the corners a quarter of a star radiates toward the centre. The large star has a central ring, in which white is sparingly used. From this the rays proceed. The first series is in brown silks, with solid embroidery proceeding as a leaf from a middle vein. The outer circle of rays is worked in the same way with lighter browns. The effect is one as much of color as of form, playing upon the same color with happy result.

A pretty combination is pink and silver; a table-cover, which seems almost too fairy-like for service, is on light yellow satin, with a border worked in pink silk, with tendrils and lighter lines of silver thread. The cover is finished with an edge of silver lace with points, from each of which hangs a pink silk tassel.

Bureau-covers of bolting cloth, with pin-cushions to match, are among the most exquisitely wrought embroideries. They have set flowers in whites and grays, with foliage simply outlined, or light borders of feathery forms in pinks and other delicate hues, frequently mingled with silver. These are edged with lace, or the lining, which is some delicate tint of Marcelline silk, is fringed out, and little over-lying silk tassels are placed at intervals.

Cord work has been introduced this season by the Decorative Art Society. Its origin may be found in old Dutch embroidery. The designs, special, and demanding bold outlines, are produced by a white cord that comes for the purpose, couched on with colored silks in close stitches. The rest of the design is worked in stitches of all kinds as is done in the Dutch embroidery, and the result is most interesting.

The use of silk on linen, and it should be added that the cord

of the borders are copied from old Celtic designs, and others are new and original patterns, either floral or conventional. At an exhibition in London of "Kells embroideries," last year, at Howell & James's, the articles shown comprised tea-cloths, coverlets, tidies, mantel-borders, tennis-aprons, and other useful or ornamental objects. Another kind of this embroidery consists of wool worked on hand-spun, hand-woven, and printed stuffs, with simple designs in two or three colors of "Kells dragons and "Kells beasts" and other varieties.

Treatment of the Designs.

"MARGUERITES" BY EDITH SCANNELL.

THIS charming little picture is especially designed to be painted in oil colors on canvas. It may, however, be very easily adapted to water-color treatment by following the directions given below, and substituting the equivalent colors. Reduced in size, it would be appropriate for a Christmas or birthday card and may be painted in oil or water-colors on silk or satin with excellent effect. For the new and popular method of dye-painting, the simple directness of the composition will be especially appropriate. It may be enlarged to any extent desired. All that is necessary for this dye-painting is to use the ordinary oil colors, very much diluted with turpentine so as to produce the effect of a wash or dye, rather than actual pigment. The material to be painted upon is burlap, linen, unbleached muslin, silk, satin, bolting cloth, leather, or, in fact, anything which will receive paint.

To paint the picture in oil colors on canvas, first draw the outline carefully with a finely pointed charcoal, or, if you are not sufficiently expert to sketch by the eye, transfer the outlines by rubbing charcoal all over the back of the colored plate, and then, placing it carefully upon your canvas, follow the outlines with a large sharp hairpin or a fine steel knitting-needle point.

In this way the outline will be transferred to the canvas. The next step is to secure the outline by going over it with burnt Sienna and turpentine, using a flat, pointed sable brush. While this is drying, paint the background. For this, use, in the blue undertone, permanent blue, a little ivory black, yellow ochre, raw umber and madder lake. The figures in golden brown relief are painted with raw umber, yellow ochre, burnt Sienna and white, adding touches of bone brown in the deeper accents, and Naples yellow and white in the higher lights. After the background is laid in with a general effect, return to the figure and paint the hair, dress and flowers in their general aspect before attempting the flesh. All such accessories affect the flesh to a great extent, and should always be put in first, leaving all details, however, until the whole canvas is covered. To paint the hair use yellow ochre, white, a little raw umber and a very little ivory black for the local tone. In the shadows add to these burnt Sienna. In the soft blue half tints, a little cobalt is added. For the high lights use yellow ochre, white, and a very little ivory black. In certain warm reddish touches, a little light red will be found useful. The pale blue band in the hair is painted with cobalt, white, a little light cadmium, madder lake, and a very little ivory black. Add burnt Sienna in the shadow. The white dress is painted in at first in a medium tone of light warm gray, upon which the high lights and dark accents of shadow, with other details, are afterward placed. For this general tone of gray use white, yellow ochre, a little cobalt and madder lake, a very little ivory black and a little burnt Sienna. In the shadows use less white and more burnt Sienna, yellow ochre and ivory black. Paint the high lights with white, a little yellow ochre and the least bit of ivory black. The same colors will serve for painting the daisies, but less yellow ochre is needed. A little raw umber may be added in the shadows also. The yellow centres are painted with cadmium, white, a little ivory black and burnt Sienna. For the green leaves use Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna in the shadows.

The face is partly in shadow, and great care must be taken not to get the general tone too dark. Use for this yellow ochre, white, madder lake, vermilion, a little raw umber, cobalt and a very little ivory black. In the shadows add light red, and in the deeper touches add burnt Sienna. Paint the high lights with white, vermilion, madder lake, yellow ochre and the least touch of ivory black to give quality.

For the lips use vermilion, madder lake, white and raw umber, with a mere touch of ivory black in the shadows, adding also a little light red and omitting vermilion.

Paint the eyes with cobalt, white, ivory black, a little madder lake and yellow ochre. In the dark pupil or centre use ivory black, cobalt and madder lake, letting the black predominate. In laying in the first painting, endeavor to give only the general effect, leaving the details till afterward. Paint heavily, and mix a little turpentine with the color. When this is hard dry, scrape down the rough surface with a sharp palette-knife, oil out before painting again, and in all successive paintings use a little poppy oil with the colors, as a medium, but no more turpentine. When finished and dry, varnish with Soehnle Frère's French Retouching



CHASUBLE OF A PRIEST OF THE GREEK CHURCH.

work is on linen, is in general use this year. The superior qualities of the dyed silks make this practicable. Buffet-cloths, bureau-covers—all work of this kind is now done with silks.

A new embroidery, very effective, and which, doubtless, will be popular for a time, is seen in wall-pockets of white silk on which the main forms, chiefly garlands, are in spangles that come in all colors and are combined with light, sprig-like stitches in gay colored silks.

"Kells Embroideries" comprise an interesting branch of artistic Irish needlework, in which much progress has been made since its introduction a year or two ago by the founder of the Donegal Industrial Fund. The work is the means of giving employment to many of the poor peasantry and distressed ladies of Ireland. The greater part of the embroideries consists of flax thread—which has undergone a polishing process that makes it resemble silk—worked on prepared linen fabrics. Some

Varnish. Use flat, medium-sized bristle brushes for the general work, and for details use flat, pointed sables, Nos. 8 and 10.

THE WELBY DECORATIVE HEAD.

THE whole of the background to the decorative head, by Ellen Welby, given in the extra supplement, should be kept a rather dull bluish green, the apple leaves being rather blue green, and the spaces behind them being filled in with a warmer, yellower green. The apples should not be very bright, most of them being a light, very yellow green with some carmine worked in for the red parts. The stems of the apple-tree should be a warm brown with a little purple worked in. The hat should be of a rich warm brown, the lights having a little orange with them, the shadows being kept very dark, with a little purple introduced. The face should be rather fair, and the hair fair, and of a rather warm tint. The eyes should be brown and much darker than the eyelashes coming over them. In the eyelashes a good deal of gray should be used, or they will seem too hard. The feathers in the hat should be dull yellow and orange. The dress is a dull creamy yellow, and the frill round the neck is white shaded with grays.

THE BOUCHER PANELS.

THE design upon page 39 suggests the much-prized old tapestries of Europe, and may be treated to imitate their effects to a remarkable extent. The material commonly preferred for this purpose is burlap—a coarse material of large, uneven threads. The dye-painting, as the reader has been told before, is done with ordinary oil colors diluted with turpentine, and is put on in washes with flat or round bristle brushes, small, pointed sables being used for details. The design has a border of dull gold, edged with green vines of medium tint, and purple grapes. The background is clear blue sky overhead, having a few floating feathery clouds shading into soft gray in the deeper touches. The general effect is bright and full of color. The trees in the background are dark evergreen of cool, blue-gray quality. The statue of a satyr is of gray stone, while the marble steps are brilliant white in the high lights, falling into soft, purple-gray shadows. The immediate foreground is also in shadow with a suggestion of green trees and grayish brown branches. The goat may be gray shading into dark warm tones in the darker parts, with some warm, bright touches in the high lights. The little cupids are all warm and bright in color of flesh; all having light hair of various shades, from pure golden yellow to reddish brown. Let all the tones harmonize.

In the design upon page 38 the sky is covered with gray clouds overhead, and underneath the tone is clear warm blue, growing lighter and warmer toward the horizon where it is met by foliage of light, delicate, gray green, touched with purple in the shadows. The trees and grasses in the middle distance and foreground are warmer and richer in color. The water is light gray blue, and is also lighter and warmer in quality in the immediate foreground. The vines and grasses in the immediate foreground are dark rich green with a few touches of strong light. Make the rocks gray, shaded with warmer, brownish tints. The flesh of the little cupids is warm and ruddy, with rosy cheeks, lips, elbows and knees. Their hair varies from lightest gold to brown. The draperies are white and pink. The net and pole are light grayish brown, with warm touches of yellow in the high lights.

THE CHINA-PAINTING DESIGNS.

FOR the background of the Chrysanthemum Panel (Plate 572) use brown green, with a very little deep purple mixed with it. Begin at the upper left-hand corner to lay on this color, spreading it in broad, blended touches, and work the color much lighter toward the right of the panel, adding at this point a little carnation to green for a brighter effect. Add brown No. 17 to brown green for the background behind the flowers at the left or the panel. For the upper flowers and buds of the white and bluish variety, use a gray made by mixing brown green and black for shading the petals. This must be put on delicately, and for the delicate pink tinge of the flowers use a pale wash of light carmine A. All the short-petalled flowers and buds are of the bluish pink variety. The long-petalled blooms are bright yellow in coloring, for which use jonquil yellow, shading with brown green. For the leaves mix grass green with brown green, shading with brown green. Use this same coloring for the stems, adding a little deep purple to brown green for shading them. Wherever gray effects are desired add deep purple to green for them. Outline all the work with color made by mixing deep purple, and brown No. 17 in equal proportions.

THE Cracker Jar (Plate 573) comes in white French china ready for decorating. In painting the design use orange red for the bright red berries, shading with dark red or red and black mixed, and outlining with dark red or black. Add brown green to apple green for the leaves, outlining with brown green. Make the under side of leaf and leaf-stalk light green. Use neutral gray for the branches, shading and outlining with the same and adding brown for the smaller twigs. Paint the twig-handle like the branches. For background use an open, irregular crackle of gold lines upon the white, or dark blue may be used in place of the gold. If a tinted ground be preferred use blue, or celadon, of yellow, with or without a crackle pattern. The crackle may be darker than the tint, or the lines may be white on a tinted ground.

THE recent exhibition of paintings by pupils of Mr. Carl Hecker, at the Bucken Art Rooms, showed a good deal of ambitious work. The first prize (a year's tuition free) was awarded by Mr. Daniel H. Hinton, to Miss Bertha Hecker, daughter of the professor, but it was understood that she waived it in favor of Miss Lila Jackson, winner of the second prize in the contest (half a year's tuition), whose subject was Diana and Endymion. An honorable mention was awarded to Miss Rebecca Lewenthal for her "Leila at the Siege of Granada." Among the contestants was Miss Margaret Nehlig, a daughter of the talented and once well-known New York painter of that name.

Old Books and New.

MANUSCRIPTS AND COPYISTS.

EPAPHRODITUS, the grammarian, had collected under the reigns of Nero to Nerva thirty-two thousand volumes, and Serenus had sixty-two thousand volumes; but the volumes of that age were scrolls of parchment and papyrus that the reader unrolled with his right hand and rolled with his left as he read, and since the scroll was not to be made "to drag its slow length along," one work was in many scrolls, and the "Æneid" was a poem in twelve volumes. Then, a great library looked like our wall-paper shops, and an "édition de luxe" had a new cylinder of ivory, paper that had not been scratched, a page that had been polished with pumice-stone, and straps of purple color.

The writers of manuscripts, among the Hebrews, were savants, commentators on the Holy Writ, rabbins endowed with a special habitation; among the Greeks and Romans, slaves, who were to their masters what a well-filled book-case is to a wooden spoon; Calvisius Sabinus, mentioned by Seneca, having paid the exorbitant sum of one hundred thousand sesterces (about \$55,000), for eleven slaves, each one of whom could recite a Greek poem, a faculty that would not have enabled them to hold a candle to Joseph Scaliger, who had learned by heart the "Iliad" and "Odyssey" in twenty-one days; or to Christian Chemnitius, who knew the Bible so well that he could tell the chapter and verse of any quotation that might be made from it. Besides slaves, there were in Rome, also, professional copyists who were freedmen, and others foreigners, these mostly Greeks, who, though they were the Gascons of antiquity for their fine talking, could lay claim to the credit of having created the art of illuminating manuscripts. The great edict of Diocletian on the "maximum" tabulated the prices paid to copyists, but the great edict of Diocletian, as it comes to us, has "a good measure, pressed down and running over" of information that is not wanted, and would provoke a saint in search of knowledge. It only tells that the scribe's work was valued by the hundred lines. As it needed attention to detail, and was one to put one's heart into, there were women copyists. Gruter has been to the pains of publishing a Latin inscription to tell it, and the Hebdomads of Varro, an illustrated biography that is at the point of the pen of every one who writes of manuscripts, was the work of a woman, Lala, who had come from Asia Minor. In the Middle Ages the copyist did his work as a penance, and Theodoric liked to tell the monks of his abbey, that a friar had gone to heaven for having copied a volume containing one letter more than the number of his sins. Antiquarians are in accord on the point that the oldest manuscript extant is not older than the third century, and there is not a distinguishing mark for a manuscript anterior to the seventh century, according to Montfaucon. Aulus Gellius had seen a manuscript of the "Georgics" and a manuscript of the "Æneid," and Quintilian tells of manuscripts that he had seen of Cicero and Cato the Censor, and Venice claims that it possesses the original manuscript of the Gospel of Saint Mark, and the British Museum has a Greek copy of the Evangelists that is attributed to Saint Thecla, one of St. Paul's virgin converts; but the weight of evidence is rather in favor of Father Hardouin's absurdity, that our so-called classics, with three exceptions, are the works of monks of the thirteenth century.

The originals have gone in the company of the sacred archives that Moses had deposited in the Ark, the laws that the kings of Israel had written, the Septuagint version of the Bible, and the letter of Jesus to Abgar, prince of Edessa, regarding his leprosy and the faith of his people. And why? Because, as Disraeli the elder says "The Romans burned the books of the Jews, of the Christians, and of the philosophers; the Jews burned the books of the Christians and the Pagans; the Christians burned the books of the Pagans and the Jews." And there were books that their authors were forced to swallow, and books with which the corner-grocer used to wrap up his goods, and books that fell into the hands of the devil incarnate—the borrower. The borrower is the scourge—the Attila of books; wherefore, in 1461, when Messire Jean de la Driesche knocked at the door of the Faculty of Paris for a copy of the works of Dr. Rasis, by request of King Louis XI., the Faculty replied that they had nothing they could refuse, to lend to the King, but felt it was their duty to ask for a pledge, and the King's plate went in

pawn for the book, an incident that gives color to Théodore de Bauville's fiction of "Gringoire," that Lawrence Barrett plays so well.

The Iconoclasts, who came into the world for its misfortune at the beginning of the sixth century, take rank as ravagers in a line after the book-borrowers, who are sempiternal. They made a fire of fifty thousand volumes in a day, and for two hundred years fancied they owed it to themselves to burn images of devotion, and, casually, the artists who made them, thus to extirpate fetichism, and send those who fanned it, by force to Paradise. Under the reign of Theophilus, the hands of Lazarus, a monk who had achieved greatness as an illuminator of manuscripts, were burned with hot irons; other copyists were immolated on pyres made of their books, and Lazarus heads a long list of martyrs to bibliophily that ends becomingly in 1825 with Van Hulthem, who died of cold, because, fearing dust and smoke for his books, he would not have a fire in his room.

The proscribed art of Byzantium was carried by Saint Austin and Theodore of Tarsus to England and Ireland, whose monasteries of Rent-Wara-Bryg, the old Saxon name of Canterbury, and of Bangor and Lindisfarne, were filled with calligraphers, long ere Alcuin went, at the call of Charlemagne, to teach the art of "illuminating" to the monasteries of France and Germany. The establishment of schools for copyists in the Empire led to a renaissance of letters in the Occident; and the tenth century, that lay in a penumbra for all that light, may yet boast of its recluses of the Cava convent, in the kingdom of Naples; of Godemann, a monk of St. Swithin who made the famous Benedictionary upon which the Saxon kings took the oath until the Conquest; and of Sintramn of the St. Gall monastery, whose work is lauded to the skies by Father Cahier.

After the year 1000 of fatality had passed and left no ill, and the world had gone mad after every form of art, an army of illuminators ushered wonders into the world; but it was not until the thirteenth century that the copyist got out of his Byzantine harness, that had had its day, even at Constantinople. Then he betook himself less to great Psalters and Benedictionaries, and more to Missals, and he let his fancy run through the text of a "Chanson de Geste," making amends, by his modesty in not putting his name to his work, for what might have been explained away by a lessening of piety—something that would have been fatal to a devout monk at work for the salvation of his soul. Under the protection of Charles V., who was bookish and wise, of Matthias Corvinus, who was a book-a-bosom knight, of the dukes of Berry and of Burgundy, the art that had been enshrined in cloisters came into vogue in palaces. Thereafter, one meets with few Latinized names and phrases of invocation at the end of manuscripts; in compensation, with a brilliant company of men-of-letters, artists—even a king! There is Jehan de Meung, John van Eyck; Hemling, also called Memling; Jehan Fouquet; Francisco of Oberto; Julio Clovio, of whom Francisco de Holanda hath said "He is the first illuminator of the fifteenth century, and I am the second," though not in so many words; Leonardo da Vinci, and Raphael himself, if you please! Have I not omitted good King René of Anjou, who resumed his interrupted occupation of painting the miniature of a quail in a manuscript, when informed that the invading enemy had come into possession of his castle and that he was a prisoner? Thomas à Kempis, the reputed author of the "Imitation of Jesus Christ," Clouet, Jehan Poyet, are the last representatives of the art of illuminating manuscripts, for the Mentz Bible has come. The last calligraphist is Jarry; the last miniaturist, Aubriet.

The art of the illuminator is as extinct as the ray of sunlight that Averroës, the alchemist, buried under a pillar of the great Cordovan temple; only, the illuminator's manuscript has turned into gold, and Averroës's ray of sunlight, I fear, has not.

The secrets of chrysography were revealed by a Lombard friar, in the twelfth century, but the world is not in great peril of taking for an original a counterfeit illuminated manuscript; the forger would have to be too great an artist. With autograph letters, it is not so difficult; Shapira would have sold his manuscripts to the British Museum if his price had not been too high, and Mr. Clermont-Ganneau had not had time to arrive while they were debating it; and Vrain Lucas was quite successful, if you remember, at selling letters of Alexander, Lazarus, Mary Magdalen, Cleopatra, to Michel Chasles, of the Institut de France, who was a great mathematician. Paleographers follow the rules of criticism of the Benedictine monks, out of which I can only give here

those that are clear to people who have not made a study of paleography. In manuscripts of the sixth century there are, usually, three vermilion lines at the beginning of every book.

The vellum of manuscripts is white and fine until the end of the eleventh century. After this it is coarse, and of a dirty white. After the year 1400 it is excessively thick. There are few manuscripts in capital letters entirely after the sixth century. In manuscripts that are anterior to Charlemagne there is no separation between words. England abandons the Saxon calligraphy, and adopts the French, under the reign of William the Conqueror. In the eleventh century manuscripts are ruled with styles of lead or silver or dry point. The period is often expressed by a semicolon, or by a sort of five or seven, or by a comma under two dots. It is during this century that Guy d'Arezzo invents a system of musical notation in a line of alternating colors, red, yellow or green. Abbreviations become frequent. In the twelfth century the modern Gothic letter is used. Words are separated by three dots, one under the other or by a dash.

In the thirteenth century the Arabic figures come into use. Words are separated by a line drawn up and down from right to left. The green-colored initial letter that is a distinctive mark of manuscripts of the eleventh and twelfth centuries, also, is more particularly noticeable now. Notes of music are written on four or five lines. In the fourteenth century there are manuscripts that are ruled in red ink; rag paper comes into general use. In the fifteenth century, a period under the line represents a comma, on the line a colon, above the line a period. The greater number of manuscripts are ruled in red ink. The writing of the sixteenth century is the most difficult to read. Manuscripts are ruled in red ink. The letter *i* is dotted instead of accented, as heretofore. Stamped paper and parchment were brought into use in Spain and Holland in 1555; at Brussels in 1668; in France in 1673.

The ornamentation of manuscripts varies with architecture. The calligraphy that precedes the era of Charlemagne has the physiognomy of a Roman monument; the calligraphy that follows it partakes of the Oriental elegance that has become acclimated in the Occident. In the thirteenth century it is affected by the ogive that has made a revolution in architecture; and in the fifteenth and sixteenth centuries, it is overwhelmed by a riot of flourish. HENRI PÈNE DU BOIS.

BOOK OF AMERICAN FIGURE-PAINTERS.

IN bringing out this sumptuous volume, the publishers (J. B. Lippincott Company) give a fair indication of the wonderful progress our artists have made in the past few years in a very difficult branch of painting; and, what is hardly less interesting, they show us at a glance what can and what cannot be accomplished by the photogravure reproductive process, which now enters so largely into book illustration.

As to this mechanical part of the volume, it is stated, in a preliminary note, that it is done by the Forbes Company, of Boston, "the negatives from all works in color having been prepared by the ortho-chromatic process of Fred. E. Ives, of Philadelphia." Some of the plates are admirable; others are far from satisfactory. It would appear that this process is either far inferior to that of Goupil, of Paris, or else the Forbes Company lacks such skilled engravers as in the French concern correct the blemishes on the original photographs as they come from the camera slide, add a good deal of original hand-work, and finish off the plates for printing. By his ortho-chromatic process, Mr. Ives, we believe, claims, by scientific means, to neutralize or correct color defects in direct reproduction; but in most cases he would seem to have succeeded but poorly. Not being familiar with all the original paintings, however, it is impossible for us to determine, of course, how far the artists themselves are to blame for some of the failures; but so far as we can judge from the evidence in our possession we should say that, with very few exceptions—Thomas Hovenden's "The Harbor Bar is Moaning" may count as one of them, Professor Eakins's admirable "Portrait of a Lady" as another, and Winslow Homer's "Lost off the Ranks" a third—the wholly satisfactory results are from originals like Will H. Low's "Autumn," reproduced, we presume, from oils in monochrome. As Mr. Homer's original picture (in the present Academy Exhibition) is virtually in monochrome, the really admirable reproduction of it in the book under review, perhaps, should hardly rank as an exception to the general proposition that, so far as we have had opportunities of judging—and our opportunities have not been few—there is hardly such a thing as a thoroughly satisfactory *untouched* photogravure reproduction of a painting presenting difficult color problems. Where the French and German processes have seemed to succeed, it has been through the skill of their engravers, who have retouched (and sometimes virtually remodelled) the plate. Mr. Ives's ortho-chromatic invention, when matured, may obviate the need of employing the services of the hand-worker; but it does not appear that as yet he has got near to this stage. For instance, J. Alden Weir's "Reverie" is a mere shadow

of a woman's face; Abbott H. Thayer's "Child and Kitten" looks like a thin Indian ink wash drawing without any depth; Walter Shirlaw's "Dawn" is heavy and muddy, without even a suggestion of values.

If it should seem to the reader that we have devoted too much space to the consideration of the process by which the originals of the pictures of this book have been reproduced, it must be remembered that the method of illustration is comparatively new, and on trial, and as "The Book of American Painters" is by far the most important example yet seen of this new departure, this is the time for a critical examination of the claims of the process. A first class wood-cut, made after a painting, is the engraver's interpretation of the artist's intentions; of course, it does not pretend to be automatic, and if the result is not satisfactory, the artist is not to be held responsible. This photogravure process, on the other hand, we understand, does make some such claim, and it is vital to the reputation of any artist concerned that the validity of the claim should be tested.

Let us now turn to the agreeable task of noticing the contents of the volume as representing the best work of our American figure-painters. With a few exceptions, such as Alexander Harrison's "In Arcadia," with its ill-drawn nymphs, abnormally vulgarized by unskillful retouching of the plate; S. W. Van Schaick's dramatically conceived, but poorly executed, "Dance of Death," and Elihu Vedder's affected "Delilah," a poor pendant to his "Samson" (published in Harper's Weekly), the examples have been well selected, beginning with Mr. Dewing's poetical conception of "The Hours," and ending with F. S. Church's whimsical "Friends in Council," a mermaid in consultation with a grim-visaged polar bear. Old John Burns, of Gettysburg, "erect and lonely" as we read of him in Bret Harte's poem, is the subject of Gilbert Gaul's contribution. John Lafarge's seated figure of a lady, entitled "Sleep," is charmingly drawn; the unconscious position of the hands, the drooping pose, with evident relaxation of all the muscles of the body, admirably convey the idea of the subject. "The Sermon," by J. Gari Melchers, shows the interior of a Dutch church with women in picturesque peasant dress. Frederick C. Jones's "Idyl," two listless maidens comfortably lounging on the grass while a third reads to them, is not so characteristic an example of his genre as one of his child-life pictures might have been. "A Dozing Tar," by Dennis M. Bunker, with its general flatness and charged outlines looks like tapestry; the composition is effective and the treatment is decorative. Theo. Robinson's "Madonna Mia," a mediæval figure under a blooming fruit-tree, has good lines for a stained glass window. In Eastman Johnson's "Embers"—a humble interior, with a shabby-genteel old man looking sadly into the fire—we recognize our friend in "The Reproof," painted by the same artist. We fear that the wilful, brazen-looking girl in that picture "went wrong," and the old man now looks as if he might be thinking of her, and her mother, perhaps, who, we have always taken for granted, must be dead. Blashfield's "Sleep and Poetry" is a characteristic decorative subject, with the usual affluence of studio properties—a handsome woman reclining and a female, spirit-like figure floating above her, issuing from the smoking incense-burner on the floor. Carl Marr's "Gossips" shows two pretty young women spinning and chatting, with the familiar white curtain and sunlight effect. Kenyon Cox's nude female figure called "Evening," it is easy to believe to have been in the original worthy of his reputation; but we have here a terrible jumble of impossible foreshortenings of shapeless flesh without bones or muscles. One of the most beautifully drawn figures in the book is Frederick Dielman's "Pomona." The decorative orchard accessories, however, seem too pronounced—which also seems to be the fault of the process. Mr. Freer's "Morning" shows a graceful and pretty girl seated on a bench, apparently covered with the skin of some beast—but this is only a guess; it might be almost anything else. Much more successful is Carroll Beckwith's idyllic figure "Spring," a charming young woman seated reading, in an apple-tree thick with blossoms. No less kindly treated by the "process" is the more mundane maiden, in Dolly Varden costume, in F. D. Millet's admirably drawn, "Cosey Corner." G. De Forest Brush's "Before the Battle" is one of his thoughtful Indian pictures; a band of noble redmen, in heroic poses which might almost be borrowed from Flaxman's designs for the "Iliad," are consulting a withered sibyl as to the fortunes of the coming fray. "Mild Dissipation," a Quaker coming out of meeting, and taking snuff, is one of those refined bits of genre of which Mr. Smedley has made a specialty. Charles Sprague Pearce is represented by one of his high-horizoned field backgrounds, throwing up the figure of a comely peasant girl who is facing us, carrying a hay-fork over her shoulder; a hay-laden wagon is seen in the distance. Mr. Chase's white-robed "Tambourine Player," a large canvas which attracted much attention when shown at the National Academy Exhibition a year or two ago, is very successfully reproduced.

On the whole, our figure-painters make a creditable show in this book; but they would assuredly have made a much stronger one, if such representative men as Dannat, D. Ridgway Knight, J. S. Sargent, Jules Stewart, E. Lord Weeks, E. A. Abbey and Walter Gay had not been omitted from the list.

A few words must be said in praise of the admirable manner in which the publishers have brought out this work. Paper, printing, and binding are beyond criticism. The cover is encased in dainty écu-colored cloth, stamped in pale gold, with a design by C. Grant La Farge, a son of John La Farge, which we should consider excellent if it did not necessitate putting in the lettering of the title so small as to make it appear insignificant. The greater prominence is given to a verse in praise of art, written by R. W. Gilder. George W. Maynard furnishes the design for the lining, consisting of grape-vines and trellis-work, with cupids; George Fletcher Babb the principal title—two angels holding an open book between them. This is followed by another title by Augustus St. Gaudens, representing an angel with a scroll, to which the process has failed to do complete justice. Francis

Lathrop contributes the half-title, a seated, female, winged figure representing the "Genius of Art," and incidental decorations, and Mrs. Van Rensselaer writes the introduction.

"THE BLESSED DAMOZEL."

AS in the illustrations to Keats's "Lamia," by Will H. Low, to whom the present volume (Dodd, Mead & Co.) is dedicated, the friends of the artist found evidences of unlooked-for knowledge and power of expression, so, we doubt not, will those of Kenyon Cox find in that artist's interpretation of Rossetti's poem that he has attained a degree of skill in the decorative treatment of the human figure which no previous effort of his had foreshadowed. We do not mean to say that we think Mr. Cox has, with one supreme effort, plucked bare the tree of knowledge or even the particular branch of it to which he has here devoted his attention. That would, indeed, be too much to expect. But, in this sumptuous volume, he has given us some evidences of a poetical imagination, a great deal of excellent drawing, and some admirable ideas of decorative treatment in connection with it all. The conscientiousness of the effort is beyond praise. Only those familiar with the difficulties of such an undertaking can appreciate the degree of thoughtful study and actual labor involved. Some of the designs are so good that we could hardly desire them better. For instance, the three draped maidens dancing (page 25) are beautiful in form and feature, exquisite in line and fairly alive with movement, and the charming group of the Damsel and the Lover, being united by the angelic figure, a winged Apollo (who bears a striking resemblance, by the way, to a well-known young New York painter), is a triumph of decorative composition. But this latter design is the very climax of the intense paganism of the illustrations, and, it must be said, fairly outdoes the paganism of the poem itself. Rossetti's lines are:

"There will I ask of Christ, the Lord,
Thus much for him and me:—
Only to live as once on earth
With love, only to be
As then awhile, for ever now
Together, I and he."

The sensual Swinburne hardly goes farther than this in his "Laus Veneris." The idea of attempting to represent pictorially such a stanza with any degree of literalness might well have staggered any artist. But Mr. Cox, far from shrinking from the problem, frankly recognizing the pagan sentiment of the whole poem, seems to have determined "to out-Herod Herod" by substituting for "Christ the Lord," the Sun-god of the ancients, and it is this personage and no other—the apocryphal added wings, notwithstanding—who confronts us in the present design. Of course, if fault is to be found, it should be with the poet, and not the artist. As Mrs. Van Rensselaer says, in her notice at the end of the volume, the poem is "a singular union of spirituality and sensuousness—a strange intermingling of things celestial and things terrestrial. The soul speaks, but the body and its passions are remembered. The scenes are visionary, supersensual, yet clear and tangible and concrete. The Blessed Damsel is a spirit truly, but a woman still—a creature still as much of flesh and blood as 'her lover yet on earth.' And the place is heaven truly, but no cloudland of vagueness—God's house, but with 'ramparts' and 'barriers,' and with lilies and trees."

Mr. Cox has been most happy in the type he has chosen for the lady; but, could this fair young creature really have pined in heaven for the companionship of such a stolid-looking lover as the one with whom the artist has chosen to mate her—a brawny young oarsman apparently, who has cultivated his muscles at the expense of his intellect. The fault seems to have been in choosing such a model, whose poses are all so purely perfunctory that in such a scene as that in which the Damsel has her arms rapturously clasped about his neck while he is doggedly posing for fifty cents an hour, one's faith in not only the spirituality but even the mere propriety of her caresses is rudely shaken.

Of the photogravure reproductions of the designs by Mr. Cox, and, indeed, of the publisher's part generally, toward insuring the success of this interesting work, one can hardly speak too highly. The artist's original cartoons painted in oils in monochrome, with special regard to the requirements of the camera, are on exhibition at Reichard's picture-gallery in Fifth Avenue, where, neatly framed in plain, dull-gilded oak, they form a frieze the possession of which one might well envy the publishers. Their large size in some cases, and notably in the beautiful nude group of the "Stars Singing in their Spheres," seems to add materially to the dignity of the compositions.

MRS. BROWNING'S "SONNETS."

THE "Sonnets from the Portuguese," by Elizabeth Barrett Browning—which, by the way, we believe, it is pretty generally understood never had any counterpart in the Portuguese language, but are so ascribed in the time-honored spirit of facetiousness sometimes affected by the literary in regard to their productions—have received a splendid setting by Ludwig S. Ipsen, under the liberal auspices of Ticknor & Co., who may pride themselves on bringing out one of the most imposing-looking holiday books of the season. Unhappily, sonnets are a kind of verse, which, above almost any other, one likes to possess in a small, compact shape. A neat pocket edition of Mrs. Browning's "Sonnets" would have been something that her admirers would prize; but what is one to do with this thick, ponderous volume whose dimensions are about fourteen inches by ten? We believe that it would pay the publishers to bring out a smaller edition of the book, photographing down Mr. Ipsen's designs and resetting the letter-press in type of the size, say, of "minion" or "brevier." The ornamental borders and false titles indicate the almost inexhaustible resources of the artist, if not in actual invention, at least in ingenious combinations of old decorative motives. Probably it would

be impossible to find in any other book such a wealth of good material for the needs of the professional ornamentist and industrial art worker, for whose use we venture to suggest to Messrs. Ticknor & Co. the republication of Mr. Ipsen's designs, in their present size, as loose sheets in a portfolio.

ÆGLE AND THE ELF.

THE useful photogravure process will prove the reverse of a blessing if it is to be used to reproduce in facsimile for book illustration such "pot-boiling" sketches as some which accompany M. B. M. Toland's metrical "fantasy" entitled *ÆGLE AND THE ELF*, published by the J. B. Lippincott Company. Designers are careless enough, in all conscience, when, in the ordinary way, they are called upon to furnish copy for the unfortunate wood-engraver, who, too often, is expected to make sense out of bewildering conundrums in black and white; but, when some of these gentlemen are allowed to run riot in oil monochrome, and are held to account by a no more censorious critic than the photographic camera—upon which, by the way, they seem to rely for some happy accident to supply the artistic effect which they themselves wholly fail to impart to their work—the case is hopeless indeed. Theodore Baur, the sculptor, furnished, probably, a simple plaster sketch for the frontispiece design of "The Nymph's Caverned Cell," and the present representation of it is not without marks of his clever hand and graceful fancy; but the result is a crude photographic print, and nothing else. If there ever was any coherence in the present jumble of "Young Naiads" by that clever young artist, H. Siddons Mowbray, the flat and wholly ineffective reproduction has taken it all out. With his other illustration, the elfin plunging into the stream, Mr. Mowbray has fared better. F. S. Church's "Naiad Rising from the Tide" is gracefully composed and happily reproduced; the same may be said of W. Hamilton Gibson's skipping elf in the moonlight, which is poetical and spirited. In the other illustrations we can find little to commend. The stamped cloth cover in gray and blue, with gold outlines, is very neat in design.

"THE CLOSING SCENE."

IN agreeable contrast to the volume just noticed is the beautifully illustrated edition of *THE CLOSING SCENE*, by Thomas Buchanan Read, brought out by the same publishers, the J. B. Lippincott Company. The poem is embellished by nearly two dozen engravings by some of our best artists on wood, from drawings by some of our best landscape painters, and, we may say, perhaps, by one of our best draughtsmen of the human figure, although in the present instance the work of Howard Pyle—generally excellent as it is—is not uniformly so satisfactory as that of the landscape artists, Hamilton Gibson, Bruce Crane, J. Francis Murphy, Edmund H. Garrett, Charles Melville Dewey, H. Bolton Jones and D. W. Tryon, which really seems to leave nothing to be desired. The best of Mr. Pyle's illustrations, perhaps, is the picture of "the white-haired matron" sitting dead in the twilight by her wheel—

At last the thread was snapped—her head was bowed;
Life dropped the distaff through his hands serene.

The skill of Mr. Heinemann, the engraver, has contributed greatly to the success of this impressive picture. There are two figure pieces not by Mr. Pyle—Will H. Low's woodman hewing "his winter log with many a muffled blow," a figure full of dignity and grace set in a charming bit of landscape, to which the skill of the engraver, Thomas H. Heard, has imparted a charming effect of light and atmosphere; and the "Closing Scene," with the sexton at work, charmingly drawn by James B. Sword and well cut by J. Finkey. The aerial perspective of this little block, ending with the winding procession of carriages far off toward the horizon, is admirable. It would be really invidious to single out for notice particular landscape illustrations when all are so good; but as we have mentioned the names of some of the engravers, let us complete the roll of honor by adding those of F. S. King, John Dalziel, H. E. Sylvester, George A. Teel, J. P. Davis, J. W. Lauderbach, George P. Williams, Fred. Yuengling, S. S. Kilburn, W. H. Morse, F. A. Pettit, A. Lindsay, Henry Wolf, S. G. Putnam, C. H. Reed, Frank French, Robert Hoskin and F. H. Wellington. In no other book of the year have we found the wood-engraving so uniformly admirable.

AN ARTIST'S BOOK.

"WELL-WORN Roads of Spain, Holland, and Italy, traveled by a painter in search of the picturesque," is the full title of the delightful holiday book referred to last month. Frank Hopkinson Smith has furnished not only the pen sketches, and the original water-color pictures, reproduced by photogravure, but the entertaining letter-press which constitutes the very suitable setting for them. It appears Mr. Smith had a good many adventures, some of them, by the way, attended with considerable personal risk; but, with his well-known adroitness, he managed to come out of them all with flying colors. In Venice, he non-suited an extortionate gondolier; at a gypsy dance near Granada, he narrowly escaped an encounter with the fiery sweetheart of a young woman to whom he had innocently presented a rose from the lapel of his coat, and somewhere else in Spain he was arrested for sketching a prison, contrary to the laws of the country. In Holland, he had a great success with the natives. "I do not think," he says, "I made much of an impression as a painter in Amsterdam, but I have always had an idea that I could be elected alderman in the cabbage-market district."

The book in all respects is gotten up in a manner reflecting great credit on the publishers, Houghton, Mifflin & Co. The design of the cover is ingeniously conceived and well carried out. George Wharton Edwards furnishes a quaintly original title-page. Mr. Smith's own head and tail-pieces are capital specimens of pen-drawing, and the principal illustrations, are, on the whole, very

good, although we note that in some of them, where unmitigated sunlight prevails—notably in a view "On the Riva, Venice"—the values of the original suffer greatly in the reproduction. The paintings, without exception, we believe, were made without any idea of their future use, otherwise certain actinic difficulties which have had to be met, doubtless would have been foreseen and provided against. However, the general excellence of the photogravures is so marked that it would be capacious to dwell on the few defects. The book is very attractive and there can be no doubt that it will be a favorite holiday present.

"AMERICAN ART."

WE have received from Cassell & Co., too late for extended notice in the present number of the Magazine, a sumptuously bound and printed volume bearing the above title. It is illustrated by twenty-five plates, executed by the best American etchers and wood-engravers, from paintings selected from public and private collections, and the text is by S. R. Koehler. Even a casual glance at its pages will show that this volume is intended to be something much more serious than a book of pictures, got up to be sold for the holidays. It certainly would make a most acceptable holiday present; but Mr. Koehler's valuable critical review of the progress of American art from 1877 to 1887 is something to be read carefully, and to be digested, perhaps, in the library rather than in the drawing-room.

OTHER HOLIDAY BOOKS.

PLASTIC SKETCHES, published by Lee & Shepard, consists of forty-seven beautifully printed photogravure reproductions in colors, of the artistic series of richly glazed, modelled tiles brought out a few years ago by J. G. & J. F. Low, of the Chelsea works near Boston. The plates are placed in a dainty, écu silk-covered portfolio on which is printed, with excellent effect of relief, a renaissance design in keeping with the artistic contents. Of course, the shiny surface of the original tiles, with their reflected lights, forbade the use of them in the photographs made for the present illustrations; but their counterparts in biscuit presented no such difficulty, and they have been used with gratifying success, giving deep shadows which, when covered by the albumenizing process, by which the photogravure plates are finished, recall perfectly the rich depth of those of the originals which were partially produced by the accidental flow of the potter's glaze. Now that the original plastic sketches are no longer to be had, this charming reproduction of them in facsimile is most welcome.

THE MADONNA OF THE TUBS, Elizabeth Stuart Phelps's little book of less than a hundred pages, tells a very charming story of the fishing town of Fairhaven, of the high-bred Helen Ritter, of Beacon Street, Boston, and the man she loved, and of poor, overworked Ellen Salt and her fisherman husband. We are told how each woman fell out with the man she loved best and how each pair, by that touch of nature which makes the whole world kin, was united on the stormy Christmas eve with which the story is brought to a close. The picture of the crippled boy Rafe, hurrying on, upon his little crutch, in search of his father, calling out again and again, "Fa—ther! fa—ther! marm says she's sorry!" and trying to bring back the angry man to the repentant wife whose sharp tongue had driven him forth from home, is full of pathos, superior, we think, to anything of the kind ever conceived by Dickens. The little book is illustrated with pen drawings by Ross Turner and George H. Clements. (Houghton, Mifflin & Co.)

THE MINUTE MAN, by Margaret Sidney, is a ballad of "the shot heard around the world." It is published in an attractive manner by D. Lothrop & Co., with illustrations consisting of good pen drawings and four charming little photogravures.

THE GOOD THINGS OF LIFE (White, Stokes & Allen). We have here the third volume of selections from our sprightly weekly contemporary that gives the book its name. A better lot of drawings, representative of American society, has never been brought together. McVickar and Van Schaick, the leading contributors to Life, have improved immensely since their work first appeared in its pages. They are now not merely accomplished draughtsmen, but exceedingly clever delineators of what Parisian novelists would call "high life." Sometimes there is a suggestion of the personal intimacy of the artist with his subject—if we may be permitted to say so—which is rather startling. Observe, for instance, on page 26, how knowingly the pair of lovers and all their accidental surroundings have been disposed of by Mr. Van Schaick.

LIFE'S VERSES (second series) is also issued by White, Stokes & Allen. While not so well worth collecting as the drawings in the volume just noticed, they include many a clever pen sketch—Mr. Sterner's rose and the bee, on the last page, is exquisite—and some pretty bits of metrical persiflage.

CHRISTMAS IN THE OLDEN TIME, a short poem by Sir Walter Scott, (our ignorance of the existence of which we think will be shared by the great majority of our readers), has been unearthed by the insatiable maker of illustrated holiday books, and Cassell & Co. bring it out very handsomely printed in two colors under the supervision of the industrious George T. Andrew. Edmund H. Garrett, Henry Sandham, Harry Fenn, Child Hassam, J. Steeple Davis, H. P. Barnes and George A. Teel furnish the pictures, which, taken as a whole, are uncommonly good. The engravers, too, have done excellent work, particularly in the "Midnight Mass," and the cut of the huge fireplace with a man throwing on the logs. We might complain of the impossibly small hands of Mr. Teel's "damsel," who "donned her kirtle green," and—what is more important—the lack of unity imparted to the work by putting into last century costume, the little home circle illustrating the first lines of the poem, while using, for the

most part, Elizabethan and costumes of the Restoration for the rest of the book; but there is so much to approve that we shall not dwell on defects. There is a cheery, jolly Christmas flavor to the book which should particularly commend it to public favor at this season of the year.

THREE KINGS is "A Christmas Legend of Long Ago" told by Mary Leland McLanathan in flowing and dignified blank verse, and embellished with four illustrations by Rosina Emmet which fit in very well with the text. The legend briefly is this: The grave King Savain, the bold King Fors and the gay King Joyant who reign together, over Arthur's fair domain, worthily succeeding that blameless monarch, each dream on Christmas eve of the infant Saviour; each imagines that he brings the Holy Child to the castle shrine for adoration; and on waking they find themselves together on their knees before the altar as the blessed morning light streams through the chancel window. They embrace, and consecrate their lives to the service of the Lord. The charming Christmas carol "Three Kings came late to Bethlehem's gate (Sing Now-ell, Now-ell, Now-ell, Now-ell sweet!)" is introduced into the story, and it is given again, with the musical score at the end of the book. The printing, paper, and general typographical appearance are faultless. Rich carmine ink is used with excellent effect and commendable reservation in parts of the title-page, the ornamental initials of the chapters and in the musical score. Anson D. F. Randolph & Co., the publishers, are to be congratulated on bringing out so chaste and beautiful a Christmas volume.

A MOTHER'S SONG, verses by Mary D. Brine, and illustrations by Miss C. A. Northam, is published in very attractive style by Cassell & Co., each stanza printed in good black ink, in a floral or landscape setting in a pale, grayish neutral tint. The lines are of a kind which will especially delight the young mother, and the many full-page engravings illustrating baby-life in the house and in the fields, we do not doubt, will delight both mother and child.

CHILDREN'S BOOKS.

LITTLE LORD FAUNTLEROY, that admirable child story by Frances Hodgson Burnett, was, by inadvertence, spoken of in our notice last month, as published by the Century Company. It is published by Charles Scribner's Sons, and we are glad to learn that it is having a sale commensurate with its merits.

A VISIT FROM SANTA CLAUS (White, Stokes & Allen) is Clement C. Moore's ever popular legend "Twas the Night Before Christmas," charmingly illustrated in colors, by Virginia Gerson. This clever young lady has improved greatly since her first book illustrations were noticed in these columns a few years ago. Her children are delightful; there could be nothing better of the kind than the two little girls asleep in bed by the firelight, or the glimpse we get of them again, still wrapped in slumber, "While visions of sugar-plums dance thro' their heads."

FROM MEADOW-SWEET TO MISTLETOE is the title of an attractive book of child verses, with pictures, by Mary A. Lathbury, published by Worthington & Co. Among many amusing illustrations there is nothing better than the shipwreck of "the good ship Annabel" with her precious doll freight.

BYE-O-BABY BALLADS, by Charles Stewart Pratt, editor of Wide Awake and Babyland, are illustrated with much spirit by Child Hassam, some of whose water-color drawings are very cleverly reproduced. (Boston: D. Lothrop & Co.)

CHILDREN'S STORIES OF AMERICAN PROGRESS.—Henrietta Christian Wright, who is already favorably known by her "Children's Stories of American History," in the present volume gives the outlines of the history of the country in an agreeable form for young folks who might be repelled by the didactic character of the conventional text-book. The illustration of Decatur's encounter with the "Barbary Pirates" would be the making of a dime novel. (Charles Scribner's Sons.)

BOOKS OF BIRDS AND FLOWERS.

FIDELIA BRIDGES and SUSIE BARSTOW SKELDING, artist and editor respectively, who worked so well together under the auspices of White, Stokes & Allen, in producing the popular "Flower-Songs Series" and "Flowers from Hill and Dale," have again collaborated, under the auspices of the same liberal publishers, and give us a set of booklets in praise of the feathered creation. The titles are SONGS OF BIRDS, SONGSTERS OF THE BRANCHES (two parts) and BIRDS OF MEADOW AND GROVE. The verses accompanying the colored plates are as happily selected as before. The color printing is better than in the books devoted to the flowers, for the lithographers seem to be learning the art of omission; most of the so-called facsimiles of water-color work is spoiled, because too much gratuitous drawing is done on the stone. The average lithographer thinks it his bounden duty to connect every touch of color that the artist has purposely left loose or broken. Miss Bridges' work sometimes betrays weakness in handling which is rather exaggerated than hidden by the reproduction, but, on the whole, we should say that the artist has little cause to complain. The sheets, after printing, have been passed under a "roughing stone" to give the unequal surface of water-color paper. Many of the plates, no doubt, will be eagerly seized upon for models by amateur painters in search of bird subjects.

FLOWERS FROM DELL AND BOWER, poems from various sources, illustrated by Susie Barstow Skelding, is a thick, cloth-bound volume of the same general character as the smaller fringed, card-covered "Flower-Songs Series," alluded to above. It is published by White, Stokes & Allen. Looking critically between the covers, we are moved to suggest to Miss Skelding that her work would be greatly improved if she could put more atmosphere into it. The prevailing flatness of effect, doubtless, might be obviated

in a measure by the use of graduated colored backgrounds. The cold white of the paper in the case of flowers of delicate hues deprives them of more than half their charm.

FAMILIAR BIRDS AND WHAT THE POETS SING OF THEM is by the same publishers. The functions of the collaborators are once more reversed. Fidelia Bridges furnishes the illustrations and Miss Skelding edits the text. This is a bound volume holding the same relation to the booklets first noticed under this heading that "Flowers from Dell and Bower" do to the card-covered "Flower-Songs Series." The need of colored backgrounds for some of these bird subjects is sometimes forcibly apparent, but in none, perhaps, so much as in the plate "Snow-birds and Rose Hips" where the snow effect is wholly lost by its combination with the white of the paper.

ART PUBLICATIONS.

STORIES OF ART AND ARTISTS, by Clara Ersline Clement (Ticknor & Co.), without showing any particularly well-digested plan of arrangement, conveys a great deal of information concerning the great art world—especially the old—in very readable form. What reason the writer has for closing her account of the French school of painting with Delacroix does not appear, especially as that of the English painters is brought down almost to the present day with Landseer. Some attention is given to Turner, but none to Constable, his great predecessor, father of the French modern school of landscape painting. The illustrations are abundant, but of varying merit, ranging from first-class wood-cuts to some very inferior process reproductions of old copper-plate engravings. How such unsightly misrepresentations of the delicate work of Reynolds and Lawrence came to be admitted with such a beautiful illustration, for instance, as "The Connoisseurs," after Landseer, is a mystery we shall not attempt to divine.

AMERICAN ETCHERS is a very attractive pamphlet, reprinted with many admirable wood-cut reproductions of etchings from The Century Magazine for February, 1883, with a brief additional chapter reprinted in part from The New York Star, both articles being by Mrs. Schuyler Van Rensselaer. There is added an account of Méryon and his work, by Frederick Keppel, who publishes the brochure. Mr. Keppel's contribution is interesting; but surely there is no reason in including it in the title "American Etchers."

THE PORTFOLIO for November (Macmillan & Co.) gives a reproduction, by the admirable Amand Durand process, of Rembrandt's portrait of Cornelis Anslu, an Anabaptist minister of his day. The late Warwick Brookes, a graceful delineator of children, who might have become famous had he been given the opportunity of improving himself—he was a designer in a cotton print factory—is the subject of an interesting memoir by T. Letherbrow, illustrated with facsimiles of delightful little pencil sketches, and one full-page aquatint, which is rather weak, perhaps through faults in the reproduction. Compare it with the photogravure of two spirited old Italian terra-cottas of children in the same number of The Portfolio.

RECENT FICTION.

CRIME AND PUNISHMENT, a Russian realistic novel, by Féodor M. Dostoyevsky (Thomas Y. Crowell & Co.), will hardly disappoint the expectations of the reader who takes it up looking for something strong and exciting. It is rather difficult at first to get interested in persons with such terrible names as Arcadius Ivanovitch Svidrigailoff and Sophia Semenovitch Marmeladoff, which generally are repeated in full; but if you can accustom yourself to think of them as simple John Smith, or Sophia Brown you can get on very well so long as you do not attempt to read aloud. Some infelicities in the translation, too, are rather startling. Here, for instance, is a bit of dialogue:

"I am not ill," cried Raskolnikov.

"Then all the more—"

"Go to the devil!"

But Looshin was already gone, etc., etc.

Sometimes, like Mr. Silas Wegg, although unintentionally, the translator "drops into poetry" after the following fashion (the paraphrasing is our own):

He ran to the door, listened, seized his hat,

And went down the stairs cautiously, and stealthily as a cat.

THE MARQUIS OF PENALTA (T. Y. Crowell & Co.), by Don Armando Palacio Valdés, is a charming story of everyday life in a quiet Spanish town. Two sisters, forcibly contrasted, furnish the main interest. The romantic but cold-hearted Maria abandons home, father and lover to become a nun, while Marta, a true, winsome, unselfish woman, captivates the reader, as, unconsciously, she wins her sister's lover. The story closes with her happy union with "the Marquis," who gives the title to the book.

A ROMANTIC YOUNG LADY, by Robert Grant, if not quite up to the standard of his "Confessions of a Frivolous Girl," is certainly entertaining. It often evinces much shrewd analysis of character, and the crispness of the dialogue would fit some of the scenes for dramatic representation almost without revision. (Ticknor & Co.)

FOR LOVE AND BEARS is the title of an odd-looking book, by James Daly, printed in type-writing fashion, by Frank S. Gray, Chicago, in facsimile of the original manuscript. It is pretended that this literary treasure was offered to certain New York publishers, and that, they refusing it, Mr. Gray has printed it in his own fashion to show what a good thing these Eastern fellows rejected. The correspondence on the subject is obviously fictitious, but it would be quite natural, all the same, for any respectable publisher to reject such vulgar trash.

THE FULL STATURE OF A MAN, by Julian Warth, is called "A life story" in the sub-title, and one can well believe

that the principal characters, at least, are not evolved from the author's inner consciousness; they are racy of the soil. The portrait of good Farmer Burton, in particular, is delicious. He alludes most feelingly to the taking off of his wife. "The doctor says he never before see just such a combination of liver complaint," he remarks to a caller with chastened pride. His scorn for the bold, red-coated followers of the anise-seed bag is fine—"those fellows dressed up like circus-riders, who don't like Americans, you know." (D. Lothrop & Co.)

NATURE'S SERIAL STORY, by Edward P. Roe, that charming tale of rural life which must have won the hearts of thousands of sympathetic readers, when it appeared in the pages of Harper's Monthly, will be welcomed, no doubt, by many in its new form. Inexpensively printed, however, as it is by Messrs. Dodd, Mead & Co., on very ordinary paper, it is not surprising to find the delicate illustrations by W. Hamilton Gibson and Frederick Dielman sadly marred. Some of the original illustrations seem to be missing altogether.

THE CASTING AWAY OF MRS. LECKS AND MRS. ALESHINE, by Frank R. Stockton, is one of the most entertaining of those dry and delicious waggeries which have made their clever author a first favorite with the reading public. The notion of posing two stay-at-home American housewives as amateur Robinson Crusoes is essentially comic in itself, and the way in which an air of possibility is given to their utterly preposterous adventures is a masterpiece of ingenuity. We should rank it, on the whole, as the best humorous publication of the year. (The Century Company.)

MISCELLANEOUS PUBLICATIONS.

A BOOK ON PERSIA, AND THE PERSIANS, by the Hon. S. G. W. Benjamin, late United States Minister to Persia, naturally arouses interest; but still more does such a book quicken our expectations, coming as it does also from Mr. Benjamin, the landscape painter and the art critic. Persia is above all an artist's country, and it takes an artist to describe, as our author has done, the romantic scenery and architecture of that fascinating land of poetry and legend; and, still more, perhaps, does it need an artist's knowledge and appreciation to do justice to the world-renowned Persian art industries. The reader, we apprehend, who is really interested in such matters, will hardly be satisfied until he has this volume in his possession. (Ticknor & Co.)

A WORK ON THE LABOR MOVEMENT IN AMERICA by such an able student of political economy as Dr. Richard T. Ely is entitled to, and is certain to receive, respectful consideration. The author modestly disclaims having written a history of his subject, and offers his book merely as a sketch, some day, perhaps, to be followed by a work worthy of the title, "History of Labor in the New World." His present aim is chiefly to present facts, although he does not abstain from criticism. He approves of the labor movement without approving everything connected with it. The Knights of Labor he regards with "admiration," but he "dissents from some of their principles, and from their course in some localities." (Thos. Y. Crowell & Co.)

THE HOMES AND HAUNTS OF THE POETS series to which we referred last month as containing each a charming set of little etchings by W. B. Closson, published by L. Prang & Co., has been enriched by the addition of Holmes and Emerson. For lovers of these poets, here is an inexpensive and attractive holiday remembrance.

THE most original and convenient calendar we have seen is issued by L. Prang & Co., and is devised for the pocket. "YE MERRIE MONTHS OF '87" is the eccentric title given it by its designer, Lisbeth B. Comins, who furnishes pictures enough of pretty children to go with each month of the year. The false wax seal which seems to hold the ribbon which goes around the calendar is very ingenious.

THE SUN AND STAR CALENDAR, to be hung up for reference, is gorgeously printed in colors. It is published by White, Stokes & Allen.

THE BOOK OF ENTRÉES (White, Stokes & Allen) is by the author of "Fifty Soups," "Fifty Salads," "Breakfast Dainties," and other useful little books of similar scope. To the housekeeper familiar with them it will need no better introduction than this simple announcement.

SOME of our American manufacturers of artists' materials are showing a great deal of enterprise. Janetzky & Weber have recently brought out an excellent "painting oil" to be used in place of the ordinary oils or siccatifs; it is a good dryer, bringing out the colors in their full brilliancy, and preventing them from cracking; there are two kinds, one slow and the other quick. The same firm now write to The Art Amateur as follows: "Referring to your article in last number concerning Albert Fixatif, would say that we are about putting into the market a similar preparation, for which there promises to be a large demand."

For inexpensive wall and ceiling decoration, there is nothing better, for a large apartment, than the oil-painted rough plaster work in the draughtsmen's room at Yandell's in Fifth Avenue. It is not dearer than good paper, and is more artistic, especially when the color is clouded, as it is in this case, the prevailing hue being an orange tawny. The old-fashioned white marble mantelpiece has been painted a dull orange, which harmonizes admirably with wall and ceiling, and gives the key of color to the whole of the simple but effective decoration.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

TO DRAW A BIRD'S-EYE VIEW.

A. G., Winnipeg, Man.—In drawing a bird's-eye view of a city you must imagine yourself considerably above the surface of the earth. Such views are generally taken from high elevations and can hardly be correctly drawn from imagination. It is better to be somewhat to one side and not directly above the spot to be drawn. In this way a certain agreeable perspective is obtained, while, if viewed directly overhead, only the tops of objects can be seen. The best manner of proceeding is this: Procure a wooden frame or hollow square of stiff cardboard. Station yourself, for example, on the roof of a high house, and hold the frame before the eyes, adjusting it so as to include the extent of view desired. Sketch in the general area while looking through the frame, thus securing your ground plan. To determine the relative size and position of objects, select some one important house or tree in the middle distance and compare all objects in the background and foreground with this one object. This is called comparative measurement and is the method used by artists in sketching from nature. The perspective must be carefully determined by arranging the vanishing points in their proper positions.

THE DIFFICULTY OF FRESCO-PAINTING.

S. P., New York.—Fresco-painting—by which we mean the real fresco-painting, done on the fresh plaster, not the wall-painting in oils, which is erroneously called "fresco"—is, perhaps, the most difficult of the decorative arts, and should not be attempted by any but a trained artist, and he must have more than ordinary patience. Whatever is begun one day must be finished on that day; for the plaster, once dry, no after touching is possible. The great difficulty is to get what one paints one day to harmonize with that of the next; for although one knows that the color will dry lighter than when first applied, it is not easy to determine in what degree the change will occur. Let the artist work ever so diligently he can hardly finish in one day more than a single figure—we are supposing he is engaged on a group in a decorative painting—yet, while the work is progressing, the completeness of the composition or the relation of its parts is not apparent; nor can the general effect of the whole be seen until some time after the work is completed.

THE DIAMOND ETCHING-NEEDLE.

E., Brooklyn.—Yes, there is such a thing as an etching-needle with a diamond point, but we doubt if it can be had in this country. In London, a Mr. Tomkins, mezzotint engraver, in Cold Harbor Lane, sells this costly tool at a guinea. The advantages of a diamond point are that it does not need sharpening; it does not scratch the copper any more on one side than upon the other, as the ordinary needle does, sometimes, if not properly ground; it readily cuts into the copper, so that it also serves as a dry-point, and the etching ground never adheres to it.

SEYMOUR-HADEN'S ETCHING-BATH.

H. F. H., Boston.—(1) It is no secret that Mr. Seymour-Haden's bath consists of two parts of chlorate of potash, ten of hydrochloric acid, and eighty-eight of water. The chlorate of potash is first thoroughly dissolved in the warm water, and the acid is then added. (2) Nitric acid of the specific gravity of 1.420 with an equal quantity of water is the ordinary bath. Nitrous acid is one-tenth less powerful than nitric, so that to make a bath of nitrous acid of the same strength as this nitric acid bath, you must use ten parts of acid to nine of water.

TO PAINT PURPLE WISTARIA IN OILS.

S. T. A., Brooklyn.—For the general tone use permanent blue, white, madder lake, a little raw umber, yellow ochre and ivory black; in the shadows, permanent blue, yellow ochre, light red, raw umber, madder lake and ivory black. In the very deep side accents of dark use burnt Sienna instead of light red, and omit the raw umber and yellow ochre. The high lights are painted with cobalt or permanent blue, white, madder lake, yellow ochre and a very little ivory black. For the green leaves use Antwerp blue, white, cadmium, vermilion and ivory black. In the shadows use cadmium, raw umber, Antwerp blue, white, burnt Sienna and ivory black. For the reddish touches seen in young leaves, use madder lake in place of burnt Sienna, and for the stems the same colors given for the leaves, varying the proportion when necessary.

TO PAINT TULIPS IN OILS.

SERVIA J., Boston.—To paint the deep red tulips use madder lake, ivory black, a little cobalt, with what white is needed in the general tone of shadow, adding a little orange cadmium to the madder lake and black in the richer red touches, such as reflected lights. For the lights use vermilion, madder lake, white, yellow ochre and ivory black, adding a little raw umber and cobalt in the half tints. Yellow tulips are painted with light cadmium, yellow ochre, white and a little ivory black.

for the general tones. In the shadows use medium cadmium, a little light red, raw umber, ivory black, and white. In the deeper yellow flowers use deep cadmium in place of light cadmium, but combined in the same way. The green leaves are painted with permanent blue, white, cadmium, light red and ivory black for the general tones; in the shadows use permanent blue, cadmium, burnt Sienna, madder lake, and ivory black. The brighter and warmer touches of light green are made by substituting Antwerp blue for permanent blue. The leaves are a light silvery green, very gray in quality. The yellow stamens in the centre of the flowers are painted with yellow ochre, cadmium, white, burnt Sienna, and ivory black.

POUNCING AND TRANSFERRING PATTERNS.

S. P., Cleveland.—Pulverized charcoal makes the best pounce-powder, it being unlikely to soil the work. It is easily removed from the fabric by lightly dusting with a silk handkerchief, and it leaves no stain or mark, as chalks sometimes do. The pounce-bag is made by tying a little powdered charcoal in two or three small squares of muslin. The perforated pattern being placed on the cloth, the pounce-bag is lightly tapped on the surface, so as to force the powder through the muslin, and, at the same time, through all the perforations of the pattern, showing by the powder which has passed through the minute holes of the pattern a dotted repetition of the form of the design. The pattern is removed, and the pounced design is secured by going over it with a soft black lead-pencil, and drawn in with a reed pen and liquid Indian ink, or any other coloring fluid. The reed pen is convenient for outlining, as it carries the marking fluid with a sharpness and freedom which imparts spirit and finish to the work.

PAINTING ON BOLTING CLOTH.

A. H., Oakville.—To paint in oil colors on bolting cloth or French muslin, use the ordinary oil colors much diluted with turpentine. Let them be almost as thin as tapestry dyes and wash in the general tones with flat or round bristle brushes. The small details and deeper touches are put in with small sable brushes, Nos. 7 and 9, and less turpentine is used. Stretch the cloth tightly in a frame before beginning to paint, and have a pad of blotting-paper or clean soft muslin beneath.

DECORATING A SHALLOW BOWL OR A CYLINDER.

S. S., Elizabeth, N. J.—(1) In decorating your bowl with a repeat pattern begin by marking the centre of the hollow surface. Turn the bowl over on a sheet of thin, soft paper, and, passing a sharp knife around it, cut out a circle of the same size. Fold the paper so that the two edges coincide and make another fold at right angles or nearly. The point where the two creases intersect will be the centre of the paper circle. Press this into the hollow of the vessel so that the edges of both vessel and paper are parallel, prick through centre marked on the paper and mark with a finely-pointed hard lead-pencil on the bottom of the vessel. To divide the circumference into equal parts, divide the paper circle as required, fold it, and pressing it into your vessel, use it as a rule or curve to guide your pencil. (2) To divide the outer surface of a cylindrical vessel by vertical lines, mark the places of these lines on the end of the cylinder by means of a paper circle fashioned and laid off as above. Then, by means of a plummet, rule, or long square, according to the size of the vessel, draw on the lines with pencil or lithographic crayon. If the vase has the base larger than the upper end, it will be necessary to mark both ends. This can be done with the same piece of paper on which a small circle of the same size as the opening of the vase has been drawn, crossing radii drawn from the marks on the edge of the larger circle to the centre. It requires a good eye to place the two series of marks exactly opposite one another. There is a machine for doing all such work as this, but it costs too much for the amateur, who must depend on his own surety of hand and eye and such means as the above. The object being divided off, the repeat or other pattern divided similarly can be traced off portion by portion, with ease, on a surface of any contour.

GROUND IN CHINA-PAINTING.

H. F. S., Dayton, O.—(1) To lay a uniform ground, prepare a sufficient quantity of the required color and apply it a little thinner than in painting in oils with a large, square, badger-hair brush, in successive horizontal couches, from top to bottom of the object, taking care not to go over the same space twice. A very large and soft blender cut with a slanting end is used to make this color even. This is done twice, the second time with short strokes of the brush in order to get the color perfectly level and well distributed. Your outline in carmine of the subjects or ornaments to be treated in other colors will show through this ground when dry. The spaces to be taken up by them can then be covered with carmine (oil color), which, after a while, will soften the enamel paint under it, and both can be removed together by rubbing with a rag. The whites thus exposed will then be filled in with the colors required by the design. (2) Should the ground color require a very strong fire and the other colors a milder fire, the ground is fired before the other colors are added. Purple, carmine, and blue require more oil than the other colors.

S. S., Elmira, N. Y.—Very dark grounds must, as a rule, be applied in two couches. In mixing a tint for your ground you should take a greater proportion of easily fusible colors than of those difficult of fusion, if possible. Ground colors sold ready mixed are likely to vary somewhat from time to time. Besides, they will act differently on different pastes, so that it is always well to experiment with them on a fragment of porcelain of the

same sort as that which you propose to decorate. In laying a ground, it is necessary to keep out all cold or moist currents of air and to take care, especially with light, easily fusible colors, not to put on the color too thin, otherwise it will not form a glaze even though sufficiently fired. Too much fat oil will cause the color to burn or scale off. When a ground is formed of two couches of different colors, the more fusible comes second.

PALETTE FOR NASTURTIUMS ON CHINA.

H. S. H., Germantown, Pa.—Paint the flowers in various shades of yellow, red and brown—light yellow and orange yellow, with light or dark red centre marks on petals; orange yellow, striped, spotted and marked with orange red; capuchin red, red brown, violet of iron; yellow brown and sepia shaded with dark brown. Shade the yellow with brown green, the reds with darker shades of red, or red and black mixed.

THE TRIANGULAR SHADOW-BOX.

SIR: Can you describe the "triangular shadow-box" mentioned in "Flower-Painting in Oils," in the October number of The Art Amateur. If it is something that could not be made here in the country, please tell me where it can be bought. I have never seen one in the Chicago artists' supply stores and do not think they have them.

K. B., Marengo, Ill.

The shadow-boxes are of different forms, dimensions and surface. Some are made of white pine, painted a medium tint of slate

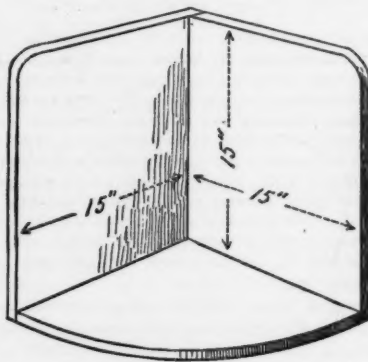


FIG. 1. TRIANGULAR SHADOW-BOX.

color, some of black walnut, oiled, others are stained in imitation of cherry and polished. The latter are used where reflections are desired. The bottom of some of the boxes is a quarter circle, fifteen inches radius and the vertical sides fifteen inches square,

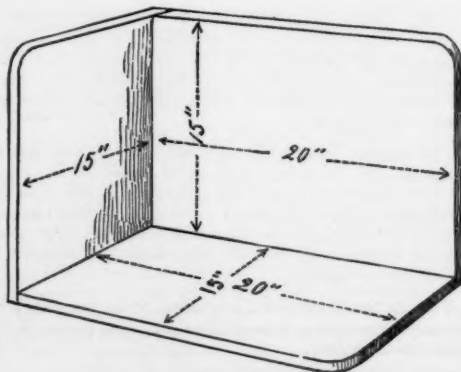


FIG. 2. TRIANGULAR SHADOW-BOX.

with the upper corners rounded as shown in Figure 1. Others are made with the bottom oblong, about 15x20 inches, vertical sides about 15 inches high as shown in Figure 2; all are made of boards five eighths of an inch thick.

USE OF POWDERED CHINA COLORS.

S. J., Buffalo.—The beauty, brilliancy and purity of the colors depend greatly on the degree of fineness attained in grinding them. As the powdered colors are bought they are never finely enough ground for the best work. You commence, then, by cleaning your piece of ground glass with wood ashes and spirits of turpentine. The powder is laid on it with the palette-knife, which, for pale yellows, rose and purples, must be of horn or ivory, for steel will discolor it. A few drops of oil of lavender are added, and with the glass or crystal muller you grind the mass circularly over and over, bringing back the color from the edge of the glass to the centre with the palette-knife until it forms a fat-looking liquid of the consistency of thick honey. The grain of the powder should entirely disappear in the course of the grinding. A little turpentine and a little more color is now added, and the grinding is renewed until the same appearance returns. Fat oil is then added to the amount of about one half the quantity of the ground color. This is readily incorporated with the color by means of the muller, and when it is, the mass should have nearly the consistency of ordinary oil paint; there should be no sign of

any grain or grit and the color should feel like cream to the touch. If the colors are ground in water first and allowed to dry to a very fine powder, they will need less grinding with the oils. Still, in some factories, the colors are ground fine in water and afterward in turpentine, lavender oil and fat oil as above, and the good result justifies the pains taken. The lavender oil dries quickly, hence, in preparing a large quantity of color for use as a general ground on a large vase, for instance, it is necessary to use more of it than in smaller lots. This has the inconvenience of making the color too thin at first, but a drop or two of water added with the palette-knife, instead of thinning it further as might be supposed, will thicken it to the proper consistency.

SUNDRY QUERIES ANSWERED.

F. T., Troy, N. Y.—With walls of yellow or buff, the dado may be of chocolate or olive brown, and the wood-work dark blue, toned down with black.

B. S. A., Los Angeles.—Begin by painting from casts. Only three colors are necessary—white, raw umber and black. A very little raw umber with the white will give the general hue of the cast; black and white will give the cool tint between the light and shadows, and the shadows may be finally warmed, if they require it, by a slight glaze of raw umber. The next step is still-life painting, as fruit, shells, utensils and drapery. This is the advice of the president of the National Academy, New York. For a palette, Mr. Huntington recommends permanent blue, white, yellow ochre, raw Sienna, vermilion, Indian red, lake, Antwerp blue, burnt Sienna, burnt umber, and ivory black. For portrait-painting the same palette is recommended, with the addition of brown red and asphaltum.

C. S. C., Sacramento.—The question in perspective which seems to trouble you so much is in reality very simple, but would take more time and space, with the necessary diagrams, than we have at our disposal in these columns. The vanishing points need not necessarily be within the picture plane or ground plan, but may be carried outside to any distance required. The best way is to procure a good book on practical perspective, as you suggest. Get Trowbridge's "Elements of Perspective," which gives in the simplest possible manner those rules of perspective necessary for artists. In the chapters devoted to linear perspective you will find the explanation you are in search of. The book is fully illustrated. It is published by Cassell & Co., Broadway, N. Y., and costs about \$2.50.

MYRA, N. Y.—A brunette looks most brilliant in an orange dress, or orange and purple, or orange and black; but in the latter case red or crimson in the form of ribbons or flowers is of value to clear up the other colors, and act as a point or focus. Blue is always inimical to the brunette. Where the face is decidedly dark, strong dark colors will have the effect of rendering it lighter by contrast. A deep purple may be found of much value—dependent, of course, on the special half-tones of the face—but it will require to have light and bright subsidiary colors as trimmings or ornaments. If the face be dark but pallid, dark and strong colors must be used cautiously.

SUBSCRIBER, Columbia, S. C.—(1) Herring, the English animal painter, was entirely self-taught. At one time he drove a mail-coach, which occupation probably set him to studying horses, of which he made a specialty. Herring was a sign and house-painter before he became an artist. He was born, 1765, and died, 1865. His "York Stage," "The Mail Change, 1839," and "The Mail Coach, 1841," are well known chiefly from engravings. Among other works of his are "The Frugal Meal," in the National Gallery, London; "The Farm—Autumn," "Watering the Team," "Horses and Poultry," "The Old Lodge," and "The Farm Yard." (2) The term "Renaissance" in painting, refers both to a "period" and a "style." The period was that of Raphael—the early part of the sixteenth century—and the style of decorative art was something freer than the antique, but resulting therefrom, consequent to the exhuming of certain ancient paintings.

W. M., Elgin, Ill.—(1) From the classical subject of the sketch you send us of the decoration of your pitcher of "pale blue, with raised white design," we have little doubt that you possess a piece of old Wedgwood ware, which may be valuable. (2) We have given facsimiles of pen sketches by E. A. Abbey. The copyright of his pictures, in most cases, is owned by Harper & Brothers, for whom he works exclusively. (3) Your preference in regard to subjects for our colored studies is duly noted, and we shall try to meet it. Of course there are many other subscribers also to be considered.

A. G., Winnipeg, Man.—(1) Any small, flat tin or wooden box, with a cover, would do to carry about in your pocket the bas-relief wax model you are working on. (2) There is no special book on wax modelling. Our published articles on the subject tell all that can be learned about it by reading.

F., Westerly, R. I.—In painting on Academy board it is always well to dust off carefully the white powder which is left on the surface from the packing. After this prepare the board with a heavy underpainting of warm gray tint, using white, yellow ochre, a little ivory black, and burnt Sienna mixed with a little turpentine. Put this on with a flat bristle-brush, and when thoroughly dry rub down the surface with fine sand-paper, slightly dampened with clear water. You will thus procure an excellent foundation to paint upon, and will not be troubled with the spotty effect you mention, which was probably caused by the white powder. Oil paints will sometimes dry in dull spots, but this can be remedied by applying a little poppy oil before painting again. If the picture or sketch is entirely finished, the colors may be brought out permanently by using Soehnle's French retouching varnish.